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the COMIC READER
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April 1981
Number 190
THERE AIN'T NO FREE LUNCH.
BILLY BEER XXX
CRAZY
ALAN KUPPERBERG 8-80
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The COMIC READER
April 1981
Volume 1, Number 190

Editor & Publisher: Jerome Sinkovec
Managing Editor: Mike Tiefenbacher

Contributing Staff: Howard Bender, Rona Blabbit, Richard Burton, Paulette Carroll, Howard Leroy Davis, Eddie Eddings, Jim Engel, Chuck Fiala, Clay Geerdes, Alan Jim Hanley, Doug Hazlewood, Fred Hembeck, Larry Houston, Richard Howell, Dennis Jensen, Sam Kujava, Ron Massengill, Jacob Moraine, Lou Mougin, Mitch O'Connell, Gene Reed, Gary Ricker, Chris Saloman, Mark Sabljak, Bob Staszak.

OUR COVERS: It's April again, and what could possibly follow our famous "Stan is dead" cover of last year? Why, Obnoxio The Clown from CRAZY Magazine, of course, courtesy (if you wanna call it that) Alan Kupperberg. On the back, Shang-Chi and Razor Fist go at it once again. Both are rendered by Michael Mignola. Each cover c 1981, Marvel Comics Group, All Rights Reserved.

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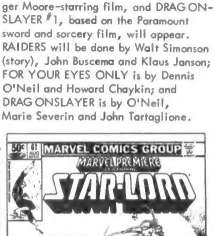
Marvel News

The new summer special books have been put on the schedule by Marvel, and it appears that they'll all be appearing in regular comics format and not in the MARVEL SUPER SPECIAL color magazine format (at least to begin with). RAIDERS OF THE LOST ARK #1 will debut in May, and is based on the upcoming '30s-style film from Steven Spielberg and George Lucas, with Harrison Ford as Indiana Jones (meaning that Marvel will be doing two comics with characters who have the same face). In June, both FOR YOUR EYES ONLY #1, starring James Bond in the adaptation of the next Roger Moore-starring film, and DRAG ONSLAYER #1, based on the Paramount sword and sorcery film, will appear. RAIDERS will be done by Walt Simonson (story), John Buscema and Klaus Janson; FOR YOUR EYES ONLY is by Dennis O'Neil and Howard Chaykin; and DRAG ONSLAYER is by O'Neil, Marie Severin and John Tartaglione.



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There are at least three mini-series on tap. The first will probably be HAWKEYE, scripted by Mark Gruenwald as the Avenger gets his own solo spot at last. Speaking of Avengers, there will also be a try-out for SCARLET WITCH and THE VISION, with personnel yet to be assigned. The third series features what SOUNDS like a funny animal (though you never can tell!), ROCKY RACCOON. Bill Mantlo will write it.

Gene Colan has left Marvel for DC after over thirty years at the company. See the DC news section for further information. The books Gene was drawing (THE AVENGERS, a fill-in issue of IRON MAN) have yet to be

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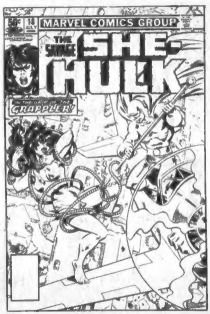
reassigned.

A lot of work by unusual contributors to Marvel is turning up in EPIC ILLUSTRATED. #6 has a Neal Adams cover, #7's is by Barry Windsor-Smith, and future covers will be by Joe Jusko, Howard Chaykin and Tim Conrad. Interior contents will include an Alex Toth sword and sorcery story, a story by Roy Thomas which uses Robert E. Howard as a character, an adaptation of Larry Niven's THERE'S A WOLF IN MY TIME MACHINE by Jack Gaughn, noted science-fiction illustrator, and a continuing series by Doug Moench and Paul Gulacy.

Jan Strnad, who's written for Warren as well as undergrounds and fanzines, has done a SPIDER-MAN fill-in issue.

CRAZY Magazine will be featuring a fumetti featuring Neal Adams and his kids. Also appearing will be a Paul Kupperberg-Bob Kamp parody of the POPEYE movie.



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We messed up a few things on our listings of Marvel annuals last time, as well as missing several. Here's some revised info:

MARVEL TWO-IN-ONE features the return of Klaw, not Yellow Claw, and the American Eagle is an Indian super-hero. Gene Day is the inker.

MARVEL TEAM-UP ANNUAL #4 is written by Frank Miller and drawn by Herb Trimpe and Mike Esposito, featuring Spider-Man, Daredevil, Moon Knight, Power Man, Iron Fist and Kingpin and Purple Man as the villains.

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AVENGERS ANNUAL #10 features the menace of Rogue alright, but we neglected to mention that Rogue is a female.

CAPTAIN AMERICA ANNUAL #5 features Cap vs. The Death Watcher.

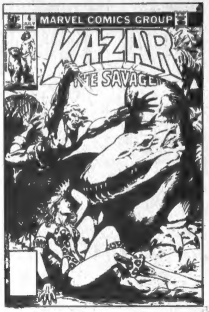
X-MEN ANNUAL #5 features the Fantastic Four and Arkon The Imperion with the X-Men vs. The Badoon (hence the title is "Oo La La Badoon," not "Badoom").

CONAN ANNUAL #6 is drawn by Gil Kane.

And, in HULK ANNUAL #10, Bruce Banner gets to be the one touched by Uni-power as Captain Universe "guest-stars" to fight -- The Hulk.

Coming up in MARVEL TWO-IN-ONE: #78 features Thing and Wonder Man vs. Xemnu The Titan; #79 stars Thing and the Blue Diamond from the Liberty Legion vs. Star Dancer; and #80 has Thing and Ghost Rider.

The 75¢ giant will become pretty standard fare in the upcoming months. Besides the annuals and WHAT IF?, these issues will be double-sized 75¢ers: DEFENDERS #100, X-MEN #150, STAR WARS #50, IRON MAN #150, and even MARVEL SUPER-HEROES #100. One



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that will NOT be a giant is ROM #25.

Guest-stars are as usual the order of the day at Marvel as lots of characters do the crossover tango. X-MEN #148 features Spider-Woman and Dazzler; MICRONAUTS #34 has Dr. Strange; POWER MAN AND IRON FIST #73 co-stars Mr. Fantastic and Rom; ROM #22 guest-stars The Torpedo; DAZZLER #6 features The Hulk. But perhaps the acme will be reached with one of the 75¢ giants, DEFENDERS #100 features the Silver Surfer, The Hulk, Sub-Mariner, the Devil-Slayer and Son of Satan as well as all the past and present Defenders (which, as I figure it, number in the millions).

Speaking of large groups, The Avengers order changeth (sorry -- something's caught in my tooth) in #211 by Jim Shooter, Gene Colan and Dan Green. Exactly who is not certain, though we know Thor, Iron Man, Captain America and various

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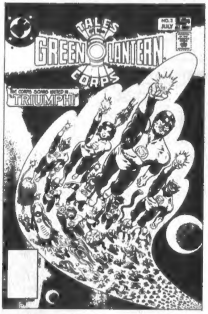
others will be among 'em. #212'll feature their battle with the Elfqueen.

Well, if you thought the Stern-Byrne tenure on CAPTAIN AMERICA was short, wait'll you see their stint on PETER PARKER, THE SPECTACULAR SPIDER-MAN. It seems that Marvel advanced their deadlines so far on FANTASTIC FOUR that John suddenly found he was three weeks behind, so #59 will be the only Stern-Byrne issue for awhile at least. Incidentally, that issue is inked by Vince Colletta, whose contract with DC is drawing to a close. This is something of a try-out issue for him.

Marvel plans to print the names of everyone who entered their recent "Win Yourself Some Big Bucks" contest in the comics in what will probably be the largest list of names since the 1957 contest list DC printed in all of their books.

Remember a few months back we mentioned an ORIGINS OF MARVEL COMICS comic book which would feature likenesses of all the major figures who created the Marvel Comics of the '60s? Well, the thinking has been altered somewhat to make the whole thing into a trade paperback companion to Stan Lee's series of ORIGINS books.



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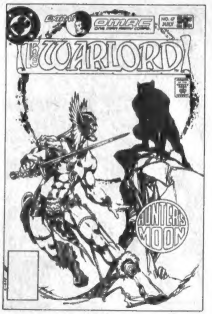
As far as we know, unconnected to that, Jim Shooter is writing a manuscript for a professional manual which will explain exactly how to write comics the Marvel way -- something of a companion for the John Buscema HOW TO DRAW COMICS THE MARVEL WAY. It will, of course, be far more text-oriented.

This summer Marvel will be doing an assortment of promotional material for the 7-11 chain of stores, including at least two comic books of different sizes, character cups and a promotional rub-off game.

DC News

Well, you know the story: everything's going up, the postal rates, the shipping charges, the prices of editorial blue pencils, printing, and paper. And I suppose it was foolish of all of us to believe that there could be an across-the-board single price for the comics industry for very long. The month after Harvey and Whitman finally raised the cover prices of all their books to 50¢, DC has announced that beginning with all their 50¢ books cover dated October, on sale in July, the price will be 60¢. The dollar books and digest comics will remain as they are for the time being.

With this raise in cover price WILL be something extra at least. The 60¢ book will include 27 pages of artwork, plus the lettercolumn -- which means that, counting covers, there will only be seven pages of ads, tops. It is not known at this time whether the main story or the back-up will gain the added pages or whether they'll be split between them.



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DC has announced that Gene Colan has signed an exclusive contract with them, and that his first assignment will be one of the BATMAN books. His first story will be a 25-pager written by Roy Thomas, which features a villain called The Mole (who appeared in WORLD'S FINEST #80 back in 1956) in a story he calls his tribute to Harvey Kurtzman. Colan is returning to the company he worked for for a decade and a half ('53 to '66) where he drew HOPALONG CASSIDY, SEA DEVILS, war, romance and science fiction stories.

DC has changed their mind after finally deciding on a title for Roy

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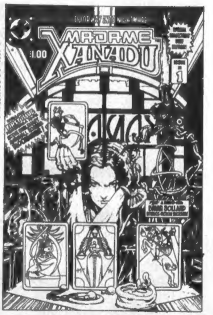

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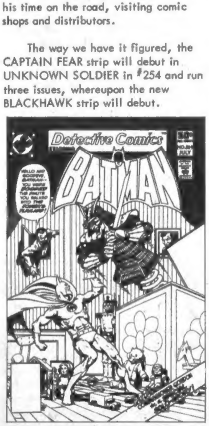
Thomas's Indian warrior character. Just after we went to press last time, we were told that BLOODWOLF, SON OF THUNDER would now be called ARAK, SON OF THUNDER.

Thomas is working on a project with Gerry Conway and Dick Giordano as editor which involves characters quite unlike most of what we're used to seeing from him. It is planned to appear first in an upcoming issue of DC COMICS PRESENTS as an insert before getting its own book. More details as they become concrete.

DC has hired writer Paul Kupperberg to become an associate to the Direct Sales Department. Paul's duties will mean he'll be spending a lot of his time on the road, visiting comic shops and distributors.

The way we have it figured, the CAPTAIN FEAR strip will debut in UNKNOWN SOLDIER in #254 and run three issues, whereupon the new BLACKHAWK strip will debut.



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As of the first issues of the mystery books edited by Dick Giordano, the hero strips GHOST BREAKER, MR. E and JOHNNY PERIL are out.

Whitman Coming Comics

BEEP BEEP, THE ROAD RUNNER No. 95, June. New stories. [4/16]

BUGS BUNNY No. 225, June. New stories. [4/16]

Walt Disney CHIP 'N' DALE No. 71, June. New stories. [4/16]

Walt Disney DONALD DUCK No. 228, June. Reprints. [4/16]

Walt Disney HUEY, DEWEY AND LOUIE No. 68, June. New stories. [4/16]

Walt Disney MICKEY MOUSE No. 211, June. Reprints. [4/16]

Walt Disney WINNIE-THE-POOH No. 24, June. New stories. [4/16]

LOONEY TUNES No. 37, June. New stories. [4/23]

POPEYE THE SAILOR No. 163, June. New story by Bill Pearson and George Wildman. [4/23]

TWEETY AND SYLVESTER No. 109, June. New stories. [4/23]

Walt Disney UNCLE SCROOGE No. 185, June. Reprints. [4/23]

WALT DISNEY'S COMICS AND STORIES No. 487, June. Half new and half reprints. [4/23]

Media Review

The biggest news this month does not deal with a new project at all, but with a package of reissues which is currently being offered for television syndication. When I was but a wee comics fan I often heard legends of long-lost serials featuring many '40s super-heroes, and actually talked to a person who had seen some of them. Except for the occasional ones that showed up at conventions (starring such varied characters as Nyoka, Zorro, the Masked Marvel, Rocketman, Captain Marvel, Buck Rogers, Flash Gordon and Crash Corrigan), the ones we were misty about were the lost slug of Columbia releases. Well, unmist those eyes, because somebody named

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Leo Gutman has rescued 52 of these treasures from Columbia's vaults, had them re-edited into 100-minute features (which, from what I've seen of serials, could only help) and is offering them to TV. At last, we'll be able to see Kirk Alyn as BLACKHAWK, both BATMAN and BATMAN AND ROBIN, THE VIGILANTE, CONGO BILL, HOP HARRIGAN, TERRY AND THE PIRATES, THE SHADOW, CAPTAIN MIDNIGHT, CAPTAIN VIDEO, BRENDA STARR, THE SPIDER'S WEB and THE SPIDER RETURNS, BRUCE GENTRY, BRICK BRADFORD, JUNGLE JIM, SECRET AGENT X-9, and such almost-comics characters THE GREEN ARCHER, CAPTAIN AFRICA, CHICK CARTER, DETECTIVE, HOLT OF THE SECRET SERVICE, WHITE EAGLE, THE FLYING G-MEN, KING OF THE CONGO, TEX GRANGER, BLACK ARROW, ADVENTURES OF CAPTAIN KIDD, ADVENTURES OF SIR GALAHAD, and THE IRON CLAW. You'll be able to see George Reeves as a crook and Clayton Moore without a mask as well as the ever-famous Duke The Wonder Dog. The series is called "Super-Action Hero Movies," despite the fact that some of them have only nominal heroes (being adaptations of classics). Watch for them on Saturday afternoons... By the time you read this, two or three episodes of AMERICA'S GREATEST HERO will have aired on ABC, the new super-hero series starring William Katt, Robert Culp and Connie Selleca and produced by Stephen J. Cannell. I'd like to say something else about it but for once I'll show restraint and wait until I've actually seen some of it... Lee Canalito's flirtation with screen immortality was certainly fleeting. Reportedly because his stunt-man was ailing (?) he was replaced as Tarzan in the Bo Derek remake of TARZAN THE APE MAN. The new guy's called Myles O'Keefe... The videotape of SUPERMAN, THE MOVIE has been certified platinum for sales of over 50,000 copies... Those among us who've been looking for it will be glad to know that Worldvision's most recent

ad in VARIETY for Hanna-Barbera cartoons shows Top Cat in a prominent place (odd; since TOP CAT was originally a Screen Gems/Columbia program). Also shown as available for syndication were such '60s H-B product as SPACE GHOST and DINO BOY, SHAZZAN, THE HERCULOIDS, MOBY DICK and THE MIGHTY MIGHTOR, DASTARDLY & MUTTLEY, WACKY RACES, SABRINA -- and the original series of THE FANTASTIC FOUR... HEAVY METAL's ad for their upcoming animated film lists Berni Wrightson, Richard Corben and Thomas Warkentin (among others) as contributors of the art the film is based on... In last issue's obituary for Michael Maltese we neglected to mention his awards: an Oscar for the Pepe LePew cartoon SENTIMENTAL SEASONS, an Emmy for his writing on the HUCKLEBERRY HOUND SHOW, and an Annie for a Yogi Bear cartoon, BEAR FOR PUNISHMENT.

Reader Mike Goldberg [724 N. Sweetzer #2, Los Angeles, CA 90069] attended the stockholder's meeting of Walt Disney Productions on February 19th, and kindly wrote to share the information gleaned from that meeting. Mike?:

"Besides progress reports on EPCOT Center at Disney World in Florida and a report on Tokyo Disneyland, Vice President for Film Development Tom Wilhite gave a slide presentation on their forthcoming films. Future projects include:

TRON - Production starts in April on this science fiction film dealing with the world of Computer Games. State of the art computer graphics, dimension will bring this film to the screen in two or three years.

Alvin Sargent, writer of KRAMER VS. KRAMER's screenplay, will write and produce JOSHUA, the story of an 18th-century youngster and his quest for his parents, long presumed dead.

STREET KIDS - A turn of the century story dealing with the Melting pot experience of America.

IF I WERE 18 - An adult wishing for his childhood has the wish granted only to find out he's better off as he was. They want someone like George Burns or Walter Matthau. [Based on George Burns' country record, "I Wish I Were 18 Again."]

TRICK OR TREAK - Wherein adults portray children and all their joys and fears on the day before Halloween. They want a Lily Tomlin or Gilda Radner type.

THE PRESIDENT ELOPES - The president of the U.S., in order to get away from his pressures, disguises himself to go among the people and learn life first hand.

EINSTEIN - Semi-biographical, with Richard Dreyfuss. Story using animation and live-action tells how the scientist came up with the theory of relativity.

"Sendak Film" - Using three of Maurice Sendak's highly acclaimed stories and blending them with live-action into a film, its animation style will be true to the original art.

TEX - S.E. Hinton's story of a young man coming of age on a ranch in Oklahoma. Starring Matt Dillon.

SOMETHING WICKED THIS WAY COMES - From Ray Bradbury's novel, and based on his screenplay of same, produced by Kirk Douglas, directed by Carol Ballard.

Other projects were mentioned and names included Shelly Duvall and Martin Ritt.

We saw an uncompleted version of THE FOX AND THE HOUND. Story and animation (1/3 was still pencil roughs) were quite excellent.

JOURNEY BACK TO OZ - Disney bought the rights to all the Oz books except the first in the fifties. Film will not be a continuation of the M-G-M film, nor possibly even a musical. Slides shown were drawings of John R. Neill, who illustrated almost all the rest of the series until 1940, with the exception of the first.

Wilhite stressed the company's great interest in a film resurgence for the company, and that chance-taking will become all important in becoming a major producer and distributor of films."

Thanks a lot, Mike!

One last thing (my own two cents about the SATURDAY NIGHT LIVE controversy): I kept my mouth shut about the show in its earliest days, hoping that it would mature and I would begin to like it. After initial repulsion and astonishment at the cast choices (these were the best for the whole country?), I actually began to like some of them (Piscopo, Murphy, Rocket, and even Mathius a little), and I did see improvement in the writing. The big problem

was that no one from the old show remained around long enough to make the transition easy. Had they eased the new cast in in year five and broken them in easily, the whole problem might have been avoided. The other problem was, given the entire new cast and crew of writers, the decision was made to retain the same format -- a deadly mistake when you're trying your damnedest to not be compared to the old guys. So, NBC jumped when the ratings fell and fired the old producer, installed the producer from that fine comedy show THE MIDNIGHT SPECIAL (!) and we're in for yet another overhaul of cast, writing staff and -- if they're smart -- format. Unfortunately, you know that they won't give that version any more time to catch on than this one (and if anyone else pulls a Charles Rocket and utters an unmentionable act again, they'll kill it for sure). Hey -- I never DID like Garrett Morris. (By the way, I do know how to spell Laraine Newman's name, despite last issue's faux pas.) So, NBC, wise up. And don't believe the critics -- they just DON'T know.

– Rona Blabbit

Et Al

John Benson's fanzine, PANELS, is devoting its second issue to Carl Barks, with an eight page interview in which Barks discusses his favorite stories among other things, plus rare Barks art and some Barks lookalike stuff from Europe. Color reproductions of his watercolors are also included. Also in the issue are articles about

Jesse Marsh (written -- by hand -- by Alex Toth) and Harvey Kurtzman's war comics make up the rest of the issue. PANELS #2 can be ordered for $3.00 from John Benson, 205 W. 80th Street, #2E, New York, NY 10024.

CAPTAIN CANUCK No. 15, May-June. [4/7]

TCR Mailboat

JIM ENGEL, The Positive Zone: Even though it came on the heels of his most recent rise and fall, I enjoyed the "Captain America issue" a lot anyway. Don Newton is one of the artists I've always wanted to see on Cap, and the cover of #189 may be the closest thing to that eventuality that we'll see for a while.

I too have that affection for certain characters that need not be based on anything other than whims (Fawcett's Captain Marvel being my main case of that). However, I COULD judge Captain America on his record and we'd both come out OK.

You quoted me correctly as saying that you'd have to wade through a lot of crap to get to the good stuff when you said you'd be reading all the issues from 1973 on up. When I said that, John Byrne and Roger Stern were the "good stuff" I was referring to, and Steve Englehrt, Sal Buscema, and Steve Gerber were the less exciting stuff. I rather enjoyed Frank Robbins' stay on the book, and although they may not have held up (for YOU, not me), the later Kirby books. I still have a drawing board cover from 1976 upon which I had, on returning to work from a lunch-hour comic shop visit (during which I picked up CA #193) lettered boldly: "Kirby's back!" They may not have been his crowning achievement, but those issues WERE Cap by Kirby, and after all the junk were welcomed with open arms by yours truly. But hey -- with the exception of the Stern/Byrne issues, I regard most of the books discussed in the "C.A. Ish" as after the fact, so to speak.

When you told me you'd be reading all those books so you could write an overview of Cap's career, you may recall my urging you not to just catch up with what you'd missed, but to go back and start with the SUSPENSE issues.

The post-'73 issues are certainly not what endears Cap to me. I lost interest in the book about the same time you did. It's all that great stuff before 1973 that made the character for me.

I was initially hooked on Cap through the Avengers. TALES OF SUSPENSE and FANTASY MASTERPIECES and finally his own book helped make Captain America my favorite character of all time. (Sorry Bugs, but it's second place for you.)

I really think that Captain America's Avengers adventures are a rare case of a major character in a "group book" actually developing as much (if not more so) as in his own feature. Of course, I should confess to LOVING the way he was brought back, ice cube, big hand and all. (Who the heck was keeping those scrapbooks for him anyway? And how did he know twenty years had passed? Ah, skip it.) The later "Death Be Not Proud" story is still one of my most vividly-recalled reading experiences.

The whole SUSPENSE run and about the first forty-five or so issues of his own book are (with only a few exceptions) as great a bunch of comic books as I've ever read or ever hope to. So, on behalf of myself and any other Cap fans who were surprised by their lack of mention last ish, I'd like to offer heartfelt thanks to Messrs. Lee, Thomas, Buscema (J. that is!), Heck (yes, Heck!), Kane, Colan, Sinnott, Steranko, and of course, Mr. Kirby and the late Mr. Shores. In fact, throw in Rosen and Simek -- those books wouldn't have been the same without 'em!

So happy anniversary, Cap, goodbye Rog and John, and hello Gene (when can I say hello to a decent inker on you, Gene?)! I hope there's something good in store for the old Living Legend, but even if there's not, I'll still buy every issue no matter how bad they are or how much they twist the Captain America I know, and hope for another year or two of the kind of great stuff that made me a comic fan in the first place. And in the mean time, I can always re-read my tattered triples of FANTASY MASTERPIECES, flip through my Olshevsky indices, or tackle Ted White's GREAT GOLD STEAL for the fourth (or is it the fifth?) time.

[As partial excuse for not mentioning the earlier contributors to the Captain America canon, I can only say that I wasn't really doing an overview of his career, rather doing the latest in my series of reviews of currently published comics... As fondly as I recall those same issues you've mentioned, I figure they're actually irrelevant to the question to the reader who doesn't own them and would like to know if the current

stuff's worth buying. You see.

Oh yeah, thanks for the boxes -- they worked great (saves me a letter). MT]

ROY THOMAS, Los Angeles: Couldn't resist a few brief comments on matters discussed in Issue #187, matters which concern me both directly and indirectly:

1) It's Gerry, not myself, who is dialoguing the "Snowman" story in BATMAN, and he had a major influence on the plot as well, despite the fact that the original concept was mine. I also worked on a sports-villain for another issue. (My only full plot-and-script job on BATMAN will probably be a story featuring an old 1956 villain called The Mole, which I did as a special tribute to Harvey Kurtzman, though I dialogued a Bob Rozakis plot as well. These plots, including the work done on SUPERMAN-SHAZAM by Gerry, were done out of DC's consideration for my needs in switching over Marvel to DC.)

2) I agreed with Mike T. that my presence will not be unduly missed at Marvel from a strictly commercial viewpoint. Rather, it's the combined loss of a number of people that will have a certain effect (though impossible to measure accurately, either positively or negatively) on Marvel... while hopefully, Marv and the others and I can do our part to help DC become more and more competitive during the next few years. That's the real fun of my new job, actually, and it's not just a vengeance thing, by any means: When I was at Marvel, I always had fun competing with DC! The fact that no one writer or artist nowadays can have a huge effect on the fortunes of a company, however, in no way negates the CUMULATIVE effect which the gain or loss of a number of creative people can have in that area. If Marvel fares well without Marv, Len, Gerry, George Perez and the rest of us, is there anyone who can seriously doubt it would simply have fared that much bettere WITH us?

3) I DO think I'm being put to good use by DC, and I hope it works out well for both us. The sensible thing for DC to have done with me, given the impossibility under their system of a writer/editor deal, would have been to have me invent a commercial sword-and-sorcery character and either create a new hero or two, or else re-create some old ones. As a matter of fact, all THREE of these types of things are in the works: my still-not-quite-named S&S hero [Arak, Son of Thunder], the ALL-STAR SQUADRON, and another title or three still in the planning stage. For the first time in years, I find myself wishing not only that I were doing more OUTSIDE comics, but also that I had time to do more INSIDE the field. To do what I really want to work on at DC, I'd have to do tway more than 100 pages a month! (And I must say that working to date with editors Julie Schwartz, Len Wein, Dick Giordano, and till recently Jack Harris has been a very pleasant experience, despite the inevitable frustrations inherent in being a non-editor several thousand miles from New York.

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4) Though I've sometimes quite willingly broken it myself, I applaud the general tone and most of the provisions of Kevin P. Breen's new "Comic's Code." I've been appalled these past few years at the cavalier attitude toward deaths of important leading or supporting characters, bolt-tossing heroes (inspired by the Surfer and Black Bolt, but without those characters' other, redeeming qualities), etc. However, though Mike's additional sixth point (the vengeance motif in super-hero origins) is basically a good one, let's not forget that cliché though such an origin be by now, it is still a very realistic one, just as greed and ambition are realistic motives/goals/whatever for "villains." It's just that more permutations of the basic origin are needed.

5) In my letter to John Pierce, which I wish he had NOT quoted without my permission in your pages (though no harm was done, as much of it was common knowledge to everyone in the field anyway), I wish to stress I meant no disrespect toward the very able Nelson Bridwell in saying I wouldn't do a "new" Captain Marvel under his aegis. Actually, I probably WOULD, if that's the way the cookie crumbled... it's just that our views of CM would CLASH so much that I think such a team would quite possibly be counter-productive. In other words, I'd want the kind of semi-editorial control, subject to an editor, which I (and virtually all Marvel writers until recently, perhaps -- and probably even now, in many cases) exercised even BEFORE I became Marvel's editor-in-chief in 1972.

6) I'm sorry if my desire to do 25-pagers causes you any inconvenience in selling to DC, Mike. However, I feel that, as much fun as the "Whatever Happened To...?" series may be, in many ways it is counter-productive for DC, since often a hero may be hamstrung forever, if he's later revived, just for the sake of an eight-page story. That's what I discussed with Paul Levitz, and he agreed, the fact that it would be better if no more 1940s superheroes were used for awhile in the series... and while DC can rescind that decision at any moment, they'd be rather foolish to do so, in my opinion. I'm working to create, hopefully, a viable commercial comic book, and no 8-page story, even a brilliant one, should be allowed to undercut that comic just now. This is all to DC's benefit even more than mine. I'm already hamstrung enough by Al (Atom) Pratt's marriage to Mary James, the lack of Superman and the big guns (including even Flash and Green Lantern and Wonder Woman) as regulars in ALL-STAR SQUADRON, etc. I could hardly keep up my enthusiasm for ALL-STAR if an 8-pager appeared, for instance, which told what happened to Liberty Belle or the Earth II Robotman or Johnny Quick a few years (or even several decades) later. It would be just plain D*U*M*B for DC to do such a thing.

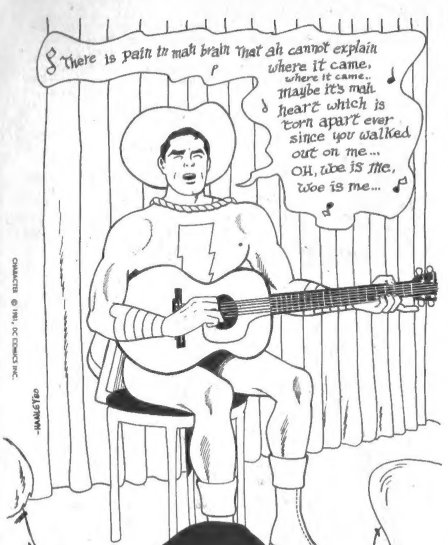
7) The above aside, I HAVE plotted a BLACK PIRATE story myself for DC PRESENTS, since the Pirate wasn't a 20th-century hero. And I've talked with Julie about doing a SHINING KNIGHT story sometime, after ALL-STAR SQUADRON is established firmly enough... but hopefully it will be outside a 20th-century time-frame.

8) On the spelling of "comic-book/comicbook" and the like: The hell with dictionaries. They only follow spellings settled upon by competent people in their own fields of expertise. If we of the industry decide on a particular spelling and start using it, the dictionaries will eventually follow... and that's the way it SHOULD be.

P.S. Engel and Fiala were,as they so often are, right on target.

[Allow me to apologize to you, and also to John Pierce, for quoting you in his letter; I take responsibility for its publication, since John did say that it wasn't to be printed as news. I had held it for long enough, however, that I thought most of it had appeared elsewhere anyway.

My impetus for wanting to write for the "Whatever Happened To...?" series in the first place was a long-standing desire of mine to see that DC became more Marvel-like in their treatment of their formerly-published heroes. Marvel writers seemingly reread every old Marvel looking for characters and plot-devices, and no matter how obscure, any heroic character that ever


"There is pain in mah brain that ah cannot explain where it came, where it came. Maybe it's mah heart which is torn apart ever since you walked out on me... OH, woe is me, woe is me...
CHARACTER © 1981, DC COMICS INC.
-HAMILTON

appeared remains a part of the Marvel universe forever unless he's killed off. At DC, even when a character (or group of characters) is brought back, it's either to completely revise them or to treat them as if the writer had never bothered to read the original stories, instead imposing current industry tastes and characterizations on them. The revival of the Doom Patrol's Robot-man (giving him a decidedly "inhuman" looking body when his character had been firmly established as hating being a freak, and having him have no reaction to it), and more recently Gerry Conway's revival of Animal Man in WONDER WOMAN were two instances I felt were mishandled. (Animal Man, in his original five adventures, lived in a small, rural, woodsy town, definitely away from any large city; I could have made a good case for him being a Canadian in fact. Not only did Conway neglect to resolve his long-running romance, he put both Buddy and Roger in Hollywood of all places -- hardly a woodsy setting, and hardly the place you'd expect to find enough animals to give you super-powers on a regular basis.) So when I was given the opportunity to write the stories I've written following the Johnny Thunder, Lawman resolution, I did two things: I read every issue of the characters in question I could (meaning all but seven issues of REX) and made sure that the new story matched the original series' facts and characterizations; and kept things open-ended enough so that nothing would prevent the characters from being used again. In all probability, I would never have done anything with any of the '40s super-heroes anyway, my focus being on the '50s-'60s characters that seem to have been forgotten by most people.

I don't know how many other people out there were as excited by the possibilities of the series as I was, but I'd be interested in hearing, now that a few have appeared, what everyone thinks of the series as it is, and what suggestions for future characters they have. Remember, ALL of the '40s characters, both DC and Quality (DC does NOT have the rights to the Fawcett characters, I'm told) who could possibly appear in a wartime ALL-STAR SQUADRON, are definitely out. MT]

MRS. MAUREEN HANLEY, Cinderlane Route 2, Camp Douglas, WI 54618: Your tribute to Jim in the COMIC READER was very special to me... it brought back many good memories... thank you.

Jim would have gotten a big thrill out of seeing his work in color...

I remember how every month or so when TCR came, he'd sit and read it faithfully for good news...

Thank you again...

[We're only sorry that the color page had to appear after Jim died, since we always intended to do one, but the opportunity just never arose.

And then the opportunity arose. MT]

JOE PILLA, 78 Morningside Avenue, Yonkers, NY 10703: I first learned of Alan J. Hanley's death in #188, and definitely feel much the poorer for it. No, I never got to know (or even meet) Mr. Hanley in the flesh, and yet, I knew him so well from the pages of TCR and TBG. A sad realization from his death is that big-time pro comics weren't open and diversified enough to welcome without compromise a man of his talent and enthusiasm. I mourn him and the comics he had yet to give us.

Finally -- and less haltingly -- I share your approval of DC's revival of DIAL "H"... though I'm less willing to disparage the original series, as it was a great favorite of mine those years back. It's heartening to see that someone is trying to give younger readers a refuge from the scads of timid, repetitive books from Harvey and Archie and the convoluted -- often simply muddled -- hero sagas from DC and Marvel. The series that I loved as a kid included such simple (simple-minded?) nonsense as DIAL "H"... and the METAL MEN; without such books, the comics lines are duller, limited, and less likely to appeal to kids. Alas, DC did cancel the SUPER FRIENDS book, though, didn't they? (Sigh.)

ROBERT E. BUETHE, 226 Hathaway Avenue, Elmont, NY 11003: I got a letter from DC the other day, asking me to send Nelson Bridwell my shirt size. At first I thought that Nelson's penchant for trivia was getting weird. Then I realized that it was from DIAL "H" FOR HERO!

I really enjoyed your review of Dial "H" in TCR #188. This magazine has quickly become one of my favorites;

not because they put my "daughter," Alchemiss, in issue #481, and not only because of the reasons you cited, but for nostalgic reasons of my own. You see, the original Dial "H" debuted shortly after I began collecting comics, and I have a sentimental attachment to the concept. (For similar reasons, I now consider myself the world's foremost surviving fan of Ultra the Multi-Alien -- a distinction which has brought me verbal abuse from such notables as Paul Levitz, Al Milgrom and Bob Rozakis, and once prompted Marv Wolfman to throw a pen at me. If there are any other Ultraphiles out there, I'd love to hear from them. It'd make me feel less "alien-ated.") Granted, many of Robby Reed's heroes were schleps... The Pendulum comes to mind... but there were others that were truly unique and exciting, such as Mr. Echo, Zip Tide, Sphinx-Man, Gem Girl, and yes, even King Kandy, since out of the 46 heroes Robby dialed up, only Quake-Master and the Yankee Doodle Kid could "shoot energy bolts from their finger tips," a quota which the new D"H"FH exceeded in its first issue.

Another reason I like the new Dial "H" is identification. When I was in junior high, I WAS Chris King. I never did find a Vicki Grant, but aside from that, I was Chris King, to a T. I'm glad to hear that the plots are to be "made more mainline and 'adult'" (for reader participation alone does not a comic book sell), but anyone who changes the characterization will answer to me.

I'd like to take the opportunity here to make public the one major mangling of readers' concepts that is taking place. From what I hear, Carmine's renderings of readers' drawings has been fairly faithful, with only minor modifications that can only be improvements. However, Jerry Serpe and his magic colors have not. Remember David Wile's Sphinx? (An outstanding costume on that one.) I was told that Wile's rendering of the character was blue and black, not gold and black as portrayed. Also, my own contribution of Alchemiss was not originally black and purple, but brown (earth), white (air), red (fire), and blue (water), for that chic Metamorpho look. Personally, though, I kinda like the printed version better. What say you?

Judging from your DCCP stories, Mike, you're as much a '60s DC fan as I am. The Johnny Thunder and Star Hawkins updates were great -- even better than the original series. But the Ra-Man story had one annoying flaw; the origin flashback was too hurried, making it practically incomprehensible to anyone who didn't already know the story, and unnecessary for those of us who did. (Like the character, though.) Have you considered trying your hand at an Ultra update? Be glad to give you a plotting hand.

The Seekers are fantastic. How about dumping the Top 100 (depressing to us DC fans) and giving us a two-page FANDOM CONFIDENTIAL each month?

[Here that Jim? Two pages of FC? (That bellow of rage you just heard was Jim hoisting his twenty pound statue of Pavlov in the air and heaving it across the room.) The Top 100 is missing this month only because we did this issue in three weeks (actually more like eighteen days, instead of the usual twenty-four), and we didn't have time to get the survey responses back from our dealers. Next issue we'll have two months' worth, though, so we're not skipping anything.

My guess about Serpe's alteration of coloring schemes in DIAL "H" is that they are required by the luck of the draw; if Marv chooses three heroes and they're colored the same, the reader won't be able to tell them apart easily enough.

Another guess -- the reason for the dislike of Ultra, the Multi-Alien by Paul, Al, Bob and Marv could very well be traced to the fact that Ace Arn replaced Adam Strange in MYSTERY IN SPACE, and A.S. is like unto a god in the minds of most early '60s DC fans. I had seen but two of the Infantino-drawn Adam Strange issues, and several of Elias's unhelmeted version, and when Ultra showed up I was not as offended as much as they probably were. Yes, I've thought about doing an ULTRA story, but you've undoubtedly realized that I have to sell the idea to the very people who never liked the strip. (You'll recall that Julius Schwartz kept Metamorpho out of the JLA because he disliked the character; Ultra is quite in Metamorpho's mold of a "quartered" freak.) But, if the opportunity presents itself, I'd like to do it.

The Prince Ra-Man story was a headache all around; that was the third version of the story, and it required a rewrite; it was actually my first story done to order (the first was unsolicited) and I really didn't pace it too well; and the coloring obscured the fact that Jimmy Olsen and Steve Lombard appear in it. I do take a certain pride in it however: it's the only "Whatever Happened To...?" story in which the title (or at least top-billed) character doesn't even appear, except in flashback. (So far, gremlins have gotten into each of my stories; people continue to ask me what happened between pages three and four in the Johnny Thunder story -- Madame .44 should have been shown riding out of town off panel instead of toward the reader -- and in the first panel of page three of the Star Hawkins panel, Automan is saying what is obviously Star's line.) But what's important to me is that they appeared and I was satisfied by them... as satisfied as I would have been had someone else written them. MT]

BOB HOLUM, 710 View Court, Mount Horeb, WI 53572: You made a mistake in your DIAL "H" FOR HERO review -- it's the CREATOR that gets first-time once-only CREDIT for his work. DC owns it after that. I like the series too but the changes have already started in #481 -- Chris and Vicki begin to romance, and the three stories are really tied together. Now, just so it isn't cancelled.

Is MADAME XANADU a regular series or a three-issue mini-series? I guess it isn't too important -- I probly won't be allowed to buy it anyway.

How does one contribute artwork to your magazine? What size does it have to be, do I have to ink it myself or will one of your inkers do it for me, etc.? Needless to say, I'd like to contribute some. Also, how does one "make it" in comics? I'm only 14 but I'd like to know for future plans.

[Ah yes, I neglected to read the printed version of the "contract" in ADVENTURE. It seems that at last year's Chicago convention the argument was brought up at one of the panel discussions, with the assertion made that this was tantamount to stealing the ideas of little children. The rebuttal was that DC would only be using the character once with no payment, and after that any further use would be negotiated with the creator. Apparently, this kind of thing could not be put into the printed "contract" -- although I have the feeling that should the situation ever arise the people at DC would be fair about it. Let's hope. But as it reads, you're right, they own the characters.

MADAME XANADU is a one-shot in other words, it'll appear only once, and not on regular newsstands. I don't know whether your being "allowed" to buy it is in reference to this, or your age -- but I doubt whether its non-Code status indicates a salacious content.

If you want to send us artwork, PLEASE send us a Xerox or photostat first and not your original. We may not answer for a long time, and it will not prevent you from offering it

elsewhere -- and it'll prevent loss by us or the mail. Yes, you'll have to do your own inking unless you can find someone to do it for you. And how do you make it in comics? I think you're asking the wrong person... but, obviously, if you're gonna be an artist, you've got to draw all the time, and learn to draw from life rather than copying from comics. Eventually, you'll know when you're ready. MT]

JAMES P. McCLERNAN, 3789 Barger Street, Shrub-Oak, NY 10588: Before I get to the business at hand I really MUST say I'm sorry. At first this was going to be hate mail because I thought you said "..., nothing about the new ADVENTURE COMICS pleases me." But I was wrong and I apologize. However, I must also demand one in return. I love TCR and nothing's ever displeased me until now! In your review you said, "Carmine Infantino is doing a great job of designing super-hero costumes." I resent that -- not that I don't think he couldn't -- he just didn't! I'm proud to say I created AND designed everything about Color Commando (see ADVENTURE #479) and if any other of my creations (which there are!) make it then you'll see some real costume designing.

[Perfectly correct -- and I do apologize. When I was speaking of designing characters, what I was referring to was the rendering, and quite obviously NOT the costume's design itself. I have no idea how well you draw, but I'm willing to bet Carmine did a better job of rendering your character than you, wouldn't you admit? MT]

BRUCE LONG, Los Angeles: Your criticism of the Bobby Thompson episode of M*A*S*H is nit-picking.

However, I do agree that the show long ago sacrificed any logic or sense of realism, but for different reasons:

1) The inane laugh track.

2) The unrealistic haircuts (between World War I and The Beatles no male hair was over the ears in society, much less the military).

3) The 4077th should be frequently on the move as the front moved up and down Korea.

4) Korea is covered with snow for several months of the year.

[Point one is only really evident the last two years with the dearth of humor making the rarely-used laugh track an intrusion. Point two is actually far less true the last few years as Alda and Farrell's hair has been conspicuously short and off their ears. (Swit's hairstyle, on the other hand, has NEVER been close to the hairstyles prevalent from '50 to '53.) The 4077th has, supposedly, moved, though nothing looks different; at times it has been so stated (they move but come back to the same spot I suppose). Point four -- for sure. This problem, though, is not restricted to this show; MARY TYLER MOORE, if you'll recall, portrayed Minneapolis as part of the area slightly south of the Arctic Circle (they must have thought it snows 200 days a year up there). And LITTLE HOUSE ON THE PRAIRIE, a show set in Minnesota NEVER has any snow -- despite the fact that most of Laura Ingalls Wilder's books were based on winter and its effect on her family. Obviously, since the shows are all filmed in California or surrounding areas, it's either find a mountainous, snow-filled area to film in, or buy a lot of cornstarch. MT]

WILLIAM C. SCHULZ, 1726 N. Kutch, Flagstaff, AZ 86001: I enjoyed your review of POPEYE and agree with your very positive assessment. "I was quite surprised to see the bad reviews in national magazines since I enjoyed the show so thoroughly. Generally speaking, the thing I find least interesting in TCR is the comic strip section you reprint. I usually glance through The Seekers to see why the girl took her clothes off each month and ignore the rest. I especially enjoy letters, since when you are exiled to the Arizona hills you get to wondering what other fans are thinking. I enjoy your reviews, partly because our prejudices seem to coincide a lot. I remember one last year where you suggested that Comics were somewhat less than the highest art form and that they were best enjoyed in an unpretentious way, and I've always thought much the same. I don't see them displacing either Dostoyevski or Rembrandt.

Which reminds me of another matter. Every month it's a kind of wrench to burn up the envelope TCR comes in because often the envelope drawing seems worth saving. Have you considered putting out an INEXPENSIVE portfolio of these envelope sketches when you've accumulated enough of them? I'd certainly go one, and could stop feeling guilty at the monthly destruction.

In the department of probably going to be missed opportunities, both Batman and Daredevil in recent months have been involved with women of a sort of neutral shade in the good-evil axis of comicdom. Both Catwoman and Elektra would make interesting companions for their respective heroes because their motivation would be their involvement with the hero instead of the usual more abstract devotion to justice. This could make for some interesting new kinds of story lines and in Daredevil's case, would remove the insipid Heather Glenn, an empty-headed clinging vine with roots in the fifties Lois Lane.

To strike a rare positive note, I think I've noticed in the last year or two a tendency to tone down the magnitude of the catastrophe averted by the average comics hero. Every hack writer knows the technique for shoring up a substandard story -- up the ante. If it's dull saving the Earth, save the galaxy, or, in extreme cases, the Universe. Of course the readers know that the more that is saved, the duller the story, but this is just one of many little communication failures between writer and reader. Anyway there has been a tendency lately to save more continents, or even cities, which in the past were hardly worthy of notice, and I applaud this innovation. Comics are often the better for having their action played out on a smaller stage.

[Another thing I was proud of in my Prince Ra-Man story was that the only fight scene in it involved two cats. Not too earth-shattering... MT]

MARK MAGNANO, 2671 Manroe St., Santa Clara, CA 95051: I keep reading articles in various fanzines about the death and/or decline of comics, so I thought I'd add my own thoughts on the subject.

Comics are not exactly dead. At the moment, however, they are in a coma, and they will either recover or die.

One of the many reasons for comics' demise is the low pay many of the creators receive. I once thought that the average writer or artist with Marvel made around 50 thousand a year. But after reading several pros' letters in this and other fanzines and wondering why so many of the more talented

writers and artists have left comics for other less substantial ventures, it is easy to believe that they had to work very hard for much less.

Comic companies are going to have to experiment with new and different story-lines. They will have to stop being blind to reality. The Comic Code will have to be abolished since many stories will have graphic scenes in their depictions. Guess what? One of the most graphic, bloodthirsty killers in comics also has the largest following of fans who snap up every book he appears in. Who? You already know. Comics don't even have to be in a stupid namby-pamby HEAVY METAL version to sell, either. They can remain as they are, as long as they're being done by talented pros who are being paid what they're worth, doing a more realistic type of story. If this was to happen, I definitely believe there would be an uptum in sales, and wouldn't we all be happy?

Comic fandom itself isn't conducive toward generating interest among neophytes, particularly if one is a first-timer at a con, where you can be fleeced by a ripoff dealer, listen to a deadbeat sci-fi writer try to sell a story, and be denied admission to a con party. "It's only for pros and superfans, buddy." All in only one day, I might add. I believe most of fandom's writers-critics are frustrated aspiring pros because it reflects in their writing, which has an "I can do it better" attitude that usually ruins any decent criticism or commentary.

As for myself, I haven't lost interest in collecting comics, but I have lost interest in reading many of them. A few years ago, I was buying thirty books a month. Now, I only buy six books a month and, of those, I buy four out of habit, hoping for a return to their past glories. I don't think I would be disputed too much if I said that of the 21 Marvel titles in existence over the past two years, 18 of them have experienced a decline in quality since 1979. Of these three, the only title to show an improvement in quality is DAREDEVIL, with the X-MEN and CONAN on the verge of a decline at this very moment.

On an up-beat note, I'd like to say I enjoyed the SUPERMAN II review and the accompanying photos. I'm really looking forward to seeing the greatest super-hero in action. By the way, since John Byrne has such an intense interest in Superman, do you think he will go to DC to draw the book? Rumor has it that Ms. Kahn has left John a standing offer to go to work for DC at any time.

[I've no idea about that, but I do think your theories about how to salvage comics from their sales downswing (which is what I suppose you're talking about; I don't know how much of a case you can make about the quality part) is a bit on the simplistic side. You and I are a part of what's wrong with comics I would say, in that, around about 1970 or so, both DC and Marvel lowered their sights and went all out to get and retain the hardcore comics reader. While this approach certainly gained them the idolatry and bouquets they might have desired at conventions and by mail, it necessarily alienated the casual reader by making him have to work too hard to understand what was happening, and also because they cut out nearly every type of book that was not a super-hero. I've outlined the comic reader's food-chain before, but by limiting the audience, they limit the possibilities for growth, and I believe that until there's a conscious effort on the part of the two big companies to gather that audience of prepubescents, you're going to continue to see shrinkage.

The flipside of all this is that because the companies have consciously limited themselves to something you've described as "more realistic" they've become more and more like each other until there no longer is any difference in the style of a Marvel and a DC, and thus, when you have fans like us who have read so many of them, it's no surprise at all that we begin to find them boring and/or tedious.

So, my idea for stopping the slide -- other than altering the distribution system, which is an unpredictable option -- is for more diversification of content and direction, and perhaps even LESS sophistication than we have now. We welcome other opinions. MT]

JIM BAHLER, 115 N. Palm Street, Janesville, WI 53545: I'm going to miss Alan Hanley too -- although we never spoke, I recognized him at the Chicago con each year, constantly drawing, smoking his pipe, and being friendly to everyone. I wish I'd taken the time to have him draw me a ca cature but I was always too busy - guess that's my "might have been.

I get the feeling of grasping a straws in order to fill space -- due your problems with the strips, no doubt. I would even be so bold as recommend you cut the size back a eliminate the strips entirely, if it save you some needed money. I WOULD like to see Engel and Fial continued, though. Other than th strips, you're only carrying three strips now -- and in a disappointin reduced size. As a strip collector, I'm not buying TCR for them -- I'm buying CHAPTERS.

I really enjoy MAILBOAT so was great; #188 wasn't. When #18 arrived two days ago, I already ha ALL the coming comics, so it appe you're running late again. Sigh.

So why am I resubscribing? W there's "Comic Strip Circus," and "Mailboat" plus the news section a the TCR Top 100 Comic Books list. One suggestion on that list: under sold, why not put last month's figu in parentheses? Just because, say, CONAN stayed at #14, did it sell 200 less than last month, or 200 mo This would give a more accurate tre to overall comic shop sales, and wh I can pull together this information on my own, that additional listing would be quite useful.

Concerning the retitling of Ma vel titles: the X-MEN are still the X-MEN. I MAY have to index it s arately on my index cards (although doubt I will) but they'll still be in t same stack as the first 140+ issues. That's the way I've done UNEXPEC and UNKNOWN SOLDIER and to n it only makes sense to keep on-goin series in numerical order. TALES O SUSPENSE is in the CAPTAIN AME CA stack due to the numerical cont uance -- it's simple enough to pull IRON MAN in TALES OF SUSPENS since Marvel started his series with so did I.

I still must complain about you lack of followup -- what happened GASM? Same with SOJOURN -- Joe Kubert hadn't said what happen to it during the '79 Chicago Comic I probably still wouldn't know. Is Everyman Studios still in business? Are they publishing CASCADE CO MONTHLY? Etc., etc.

[The strips will remain simply becau we like the idea of a comics magazi that has comics in it and we've still got plenty of MFG subscribers hangi around. The strips are not costly at all; anything new would, though. I like to see some new ones, as I've s but that's not my decision to make.

The number sold last month wou be of little value unless we had exa the same number of shops reporting i

every month -- and we don't.

I don't keep my comics in order alphabetically (though I do keep my checklist notebook that way). Mine are in order according to the date of the first issue, so I too continue by number despite title changes. But what happens with stuff like STRANGE TALES? You've got #169-188 and DOCTOR STRANGE #169-183, then DR. STRANGE #1-present. Worse yet is Charlton, where any number of numbering sequences may have changed titles as many times as seven, and titles existing in any number of different numbering sequences. I keep THOSE in alphabetical order.

GASM? We never mentioned it to begin with, did we? I've never seen an issue up close in any case, and I'm not sure I care what happened to it. Everyman is still around, I'm pretty sure, though their monthly ain't anymore. And what DID happen to SOJOURN? Nobody ever told us. MT!

DWIGHT R. DECKER, 16 King Arthur Court #7, Northlake, IL 60164: I just read the December issue of TCR and I'd like to go on record as generally approving of Paulette Carroll's new direction in her column. Instead of continuing to beat ASTERIX to death, she seems to have branched out a little to other aspects of the foreign scene.

But good Lord! what a prose style! Fully half of her opening paragraph is given over to a bizarre metaphor involving eggs and hens that is almost comically irrelevent. It also gets her thoroughly off her subject, so she has to start the second paragraph by reestablishing what she was talking about in the first place. The rest of her column is similarly tangled with non-sequiturs, irrelevancies, and annoying intrusions by unsubstantiated personal opinions.

Madame Carroll is in a unique position by virtue of her background to impart valuable information about European comics. There are indeed many useful facts scattered at random through her article. It's just getting to them that's the challenge. I wonder how people who know nothing about foreign comics to begin with are reacting to her column; I collect the things and have a nodding acquaintance with the field, and I still find it difficult to understand her point. A couple of my correspondents, who also collect foreign comics, have reported the same thing. At the very least, can't you guys edit the extraneous portions out when you type up her column?

There's also the problem that she seems to trip over her own opinions at times. A couple of issues back, she referred to Hergé's TINTIN IN THE SOVIET UNION, which Hergé did in the late '20s when he was very young and very naive. Ever since, Hergé has refused to let it be reprinted, except for a scholarly edition for historical purposes some years back. I've got the book and I've read the story: it's appallingly crude, clear evidence that Hergé hadn't yet learned to contruct a story very well. I don't blame him for trying to forget it existed, although he did redraw and rewrite some of the Tintin volumes that followed for later reproduction. Perhaps his political opinions did change later. However, Carroll's comment to the effect that at the time he drew SOVIET UNION Hergé had been taken in by "Western propaganda lies" seems rather uncalled for. "Western propaganda lies"?! I've also read Solzhenitsyn, and it would seem to me that Hergé's depiction of Bolshevik Russia erred only because he was too decent a man to imagine how ghastly the situation really was in that country at that time.

I must admit, in all fairness, that Carroll did provide information that helped clarify a point that had been previously murky for me: why did kids in Belgian comics always have Thursday afternoon off from school? One early SPIROU strip had a boxing match between Spirou and the neighborhood bully, scheduled for Thursday afternoon so all the children could watch it. Carroll's explanation, of all things, helped me understand why.

As for strips without word balloons, but told with blocks of type under the panels, the newspaper daily strips produced by Maarten Toonder Studios in Holland (notably TOM POES) are still done that way. My impression from reading Dutch literature is that comics of that sort are considered more "literary," at least by parents and teachers. However, the TOM POES stories that were done for the DONALD DUCK weekly comic book were produced with standard word balloons. Moreover, I've seen Toonder's strips reprinted in newspapers all over Europe (and his PANDA even ran in the Chicago-area German newspaper), so Carroll must have missed them when she said that in her decades of reading she had "never come across a strip translated from something besides the American or the Italian." (Or the French, apparently -- I'm not altogether sure what her point is in that photograph.)

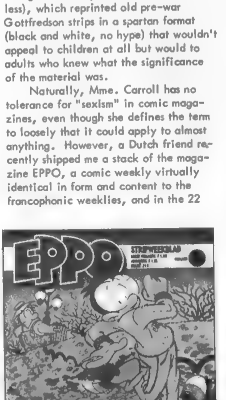
I might also point out that the name of the CHARACTER Tintin is "Tim" in Germany, NOT "Zack" as she says. ZACK is (or was) the name of a German magazine that reprinted strips from TINTIN Magazine, but not Tintin's own.

Oh. Wait a minute. I now see what she meant about her decades of reading. She said she hadn't seen anything in SPIROU that wasn't Franco-Belgian, Italian, or American. See what I mean about confusing?

I don't know about "humanized animals" somehow rubbing "Europeans the wrong way." The Disney characters are incredibly popular, and the Maarten Toonder characters are likewise anthropomorphized critters. In fact, Toonder took the premise even further than the Disney artists ever did, routinely using more exotic animals than the familiar barnyard types (an Arab is a camel wearing a burnoose, for example). Also, Danish artist Freddy Milton has done two Woody Woodpecker albums for a Danish publisher in a sort of neo-Carl Barks style that far surpasses any rendition that character ever saw in this country.

Much of the Disney product seen in Europe IS done by Europeans. The Italian publisher, Mondadori, uses a tremendous amount of material in its various weekly and monthly publications, and much of it comes from local talent. Characters long forgotten in America or created solely for the overseas market are regularly seen there and not here. However, Barks and Gottfredson are considered the acme, and their strips are continuously reprinted. "The appeal to adults of imported Disney strips" may be "negligible," but somebody with a lot of LIRE to spend bought those giant-sized hardcover reprint volumes that first appeared in Italy. Further, Mondadori published a long-running series called TOPOLINO D'ORO ("The Golden Age of Mickey Mouse," more or less), which reprinted old pre-war Gottfredson strips in a spartan format (black and white, no hype) that wouldn't appeal to children at all but would to adults who knew what the significance of the material was.

Naturally, Mme. Carroll has no tolerance for "sexism" in comic magazines, even though she defines the term to loosely that it could apply to almost anything. However, a Dutch friend recently shipped me a stack of the magazine EPPO, a comic weekly virtually identical in form and content to the francophonic weeklies, and in the 22



December 1978 issue there appeared this letter from a girl reader:

"You said that EPPO was also for girls. Well, let me tell YOU something:

"First: the pullout posters are always posters for boys.

"Second: the bonuses you give for subscribing are always things for boys.

"Third: the prizes for the contests you run are always things for boys.

"Fourth: the stories are always stories for boys.

"Why don't you do something for US?"

The reply was rather lame: "But... all the exciting and funny strips are just as much for girls as for boys...!"

Obviously, you can't please everybody.

Anyway, the fact remains that although I'm a college graduate and I can read several languages, I still don't get very much out of Paulette Carroll's English. Should I have bought one of you guys a blue pencil for Christmas?

[I shall neatly sidestep that query with the answer that I've taken the patented COMICS JOURNAL technique of allowing the author to respond herself. Please see this month's installment of Paulette Carroll's column for her answer. MT]

European Comics

#13 EUROPEAN COMICS:
A STATEMENT OF POSITION

Mr. Decker's letter was waiting for me when I returned from the MLA Convention in Houston in early January. Enclosed with it were the comments of Kim Thompson which appeared in the Mailboat in #187 (he had suggested that they be forwarded to me), and a request by Mike that I answer Decker personally. I began to jot down notes on the most obvious points almost immediately.

However, the more I tried to address myself to the specific points mentioned by Decker -- Hergé's politics, Disney imports in Europe, etc. -- the more I became aware of the underlying issues raised or suggested by this letter. My column has created a great deal of puzzlement and opposition, some of which has appeared in the Mailboat, and much of which TCR readers are unaware. In some manner or other, the letter I was trying to answer reflected or recalled all the major issues surrounding my articles and their presence in TCR -- issues which I had never directly addressed in these pages. It soon became apparent that to quote Disney circulation figures and ignore the implicit question of why I had chosen to "beat Astérix to death," for instance, would only be a hollow masquerade of an answer. In fact, I had been asked to talk about my work -- not just about the German name of Tintin. There were only two ways out, and I chose NOT to drop the whole matter. The "short reply" steadily grew into a position paper -- an accounting to TCR readers which may be long overdue, considering the many people I have inspired to rock the Mailboat -- AND considering the equally strong objections which have been voiced by the low-profile minority at the other extreme of the spectrum of opinion. The task of REALLY doing justice to Mr. Decker has taken the place and size of an installment (and then some!) in both my work routine and my publishing schedule. I have finally decided to present it as a special edition of the column under the above title. I hope none of my friends at TCR are superstitious.

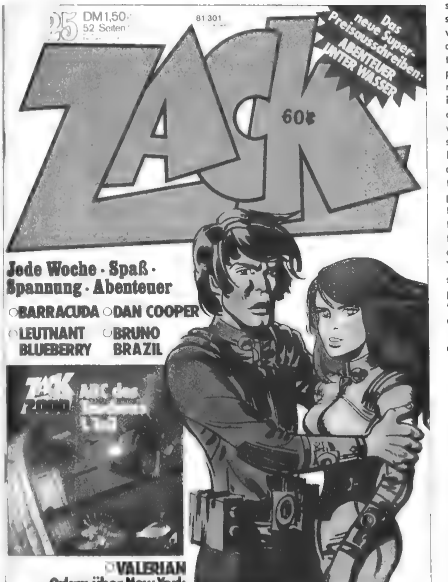
Let us begin with the specifics.

Mr. Decker will be pleased to know that there has been no radical change in Hergé's political poisiton since he wrote TINTIN AU PAYS DES SOVIETS (a title which has never been published in English, and which he takes the initiative of mistranslating in his letter). Then as now, Hergé remains basically a conservative Westerner, whose sincere shock and consternation at the MEANS by which the communist state was established and maintained in the U.S.S.R. is accomplished by reservations about its ENDS. As it happens, I share this outlook. I find that fact irrelevant to the point in question,.but it is clear that Mr. Decker doesn't.

However, there has been a drastic change in the BASIS for Hergé's position: it is now enlightened and informed. In 1929, when he published SOVIETS, he was a young man of 22, and the Russian Revolution was only twelve years old. Such extreme youth in both the observer and the phenomenon does not make for good perspective. To make matters worse, the Soviet Union was then closed to almost all foreigners, with the exception of small groups of sympathizers such as the British communists depicted by Hergé as extremely dumb and naive. Accurate, unbiased information was, to put it mildly, scarce around the Brussels of the time. Western Europe was traumatized by this frightening and mysterious political experiment at its doorstep; in many ways the panic was more intense there than in the U.S. A glance at most any newspaper of the time shows that rumor was rife and documented facts almost non-existent. Opinion, however, was clear: the prevailing climate, especially in Hergé's conservative Catholic milieu, was very strongly anti-Soviet. To expect that there should be no distortion of facts under such circu stances, let alone, as Mr. Decker sug gests, that they occurred exclusively in the Bolsheviks' favor (!), is naive t the extreme. For those readers who would like to have more details on the factual errors in SOVIETS, which Her attributes to the political propaganda of his time and milieu, see my column on TINTIN in the Menomonee Falls GAZETTE and particularly #142 (Sept ber 2, 1974) and "Hergé's Ethics: The Unamerican Hero." Those who, like Decker, also have ARCHIVES HERGE, can check the foreword to that volume in which the editor makes Hergé's apo ogies for him concerning the political contents of SOVIETS, acknowledging that the creator's pen, in that story, was "résolument partisanne" -- "delib erately biased." For the record, AR CHIVES is NOT a "scholarly" book by any conceivable standards, European or American. Its size and price delib erately put it out of the kiddie market but it is aimed at the adult fan, not a the academic specialist. Indeed, the 500-page tome contains exactly two pages of sparce printing giving a mea bit of background; all the rest is com of a rather crude nature. The only warning that should be issued is that this book should not fall into the hand of those who do not already know Her gé's later work fairly well, or they w form a very distorted opinion of his talent. Save for that one reservation I would hate to see Mr. Decker's infl ed and misused academic terminology frighten anyone away from a very acc ible work. ARCHIVES is about as und manding a book as they come.

For the record also, Alexander Solzhenitsyn was born in 1918, and while he is uncontestably better infor than Hergé was (who isn't, NOW?), his is not quite the ideal example of first-hand eyewitness account of that particular period, is it? He was all 11 when SOVIETS was first serialized However misinformed, Hergé was a conscious and thinking adult at the time of the events he describes; Solzh itsyn was not. Of course, Hergé, wh later made scrupulous documentation one of the hallmarks of his work, find the errors of fact in SOVIETS even m embarrassing for artistic than for poli cal reasons.

The "Zack" versus Tim problem i one of typographical convention. Ye indeed, the former is the magazine, the latter the character, as they appe in Germany. In fact, the word "Tint can be correctly applied to three ver different things: it is the title of a we ly magazine, the title of Hergé's stri and the name of his main character. Correct usage, as prescribed by the scholarly standards of the MLA STYLI SHEET, would be to underline in the first two cases, and do nothing in the latter. I discovered long ago that th



MFG, as well as TCR today, simply never uses underlining for anything -- for reasons better known to the editors. [Ed. note: We don't like the way it looks.] What would be underlined elsewhere is put in all caps here. Thus, as some readers will have noticed, I have faithfully distinguished between Astérix the character and ASTERIX the strip.

Which does not quite solve the confusion. Since my normal standards of usage were not to be indulged anyway, I proposed to Mike long ago when I was working on the MFG column, that we use quotation marks (not banned from the printing press) for the names of magazines. This resulted in the clear and simple code of Tintin=character, TINTIN=strip, and "Tintin"=magazine. I had not had occasion to mention the magazine in TCR before the installment to which Mr. Decker reacts here. Assuming that the agreement still stood, I used that convention in my manuscript, and gave a brief explanation of the code for the readers. However, when my contributor's copy of #186 arrived, I discovered that the explanation had been edited out and the quotes changed to full caps.

Obviously, the ball is now on the editors' side of the court. I do not see page-proofs any more, largely because of TCR's great reluctance to go to the extra trouble, delay and expense. I have agreed to this because problems have been extremely rare. On occasion, however, serious errors inevitably creep in. Not ALL of Mr. Decker's objections to my style stem from our difference on and in the use of the language. Not even I was able to understand the sentence in the middle of the central column of page 22 in #188 which reads: "This provides a far more detailed and sophisticated reader input than the simple yes/no evolution of comics than if the question were merely 'to buy or not to buy'." There is a difference between total jibberish, which that is, and syntactical complexity beyond the powers of comprehension of a college graduate. (Telling a college professor that she is capable of the latter is unlikely to cause any great shock, and is only mildly flattering.) Quite simply, a line of my manuscript was skipped; the sentence I had written was "This provides a far more detailed and sophisticated reader input than the simple yes/no vote of the market place. Fans have a much more real role in the evolution of comics than if the question were merely 'to buy or not to buy'." [Ed. note: Indeed, we do and have done all the above sins and have no excuse for them. However, as far as the quote marks around the magazines goes, since titles of comic magazines make up approximately 50% of our contents, I think it would be ludicrous to adopt that policy, when this is probably the only time we'll have problems distinguishing strip and magazine. You will note that we only capitalize strip titles and magazine titles -- plus titles of books, record albums, films and televison shows. Individual episodes or titles of stories are always in quote marks, and characters' names are not set in caps. Except in this instance, I doubt we've had any problems distinguishing strip and magazine titles from each other. However, in deference to Paulette, I'll be using her choices for these differences in her column. As far as #188's botch goes -- and why we don't send manuscript copies of retyped columns (page proofs are impossible since they are the absolute last thing we do before going to press), the biggest reason is how far behind we've been; #188 was seven hours later than our absolute deadline (necessitating a 26-hour day for that one) and we didn't proofread beyond the obvious spelling errors. I promise to not let it happen again if I possibly can. MT] One last note: my source concerning "Zack" is "Tintin" itself, which claims that commercial affiliation. The fact that Mr. Decker has not seen TINTIN in "Zack" is not very significant. He would not be likely to see it in a random large stack of "Tintin" either, as Hergé's production has been extremely scarce in recent years.

Not only do I stand by my statement that Disney publications in Europe are "completely dominated by strips created by Americans," but I would point out that Mr. Decker says nothing to refute this. Indeed, his third sentence ("Characters long forgotten in America...") seems to confirm my contention about the material's country of origin. The Mondadori cover repro which appears on the page in which I discuss this point in #186 is from my own fairly sizeable collection. (As some readers will have suspected from the close ties between text and illustrations in my column, I furnish most of the latter myself.) I mentioned the few exceptions in "Mickey," but I have certainly never

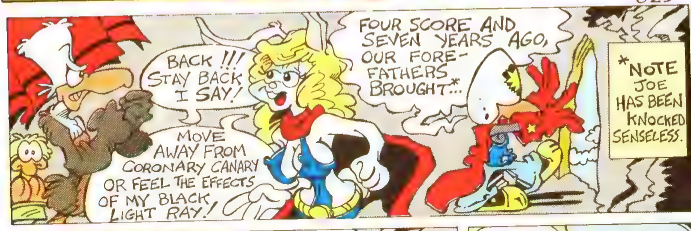
[Continued on page 18]

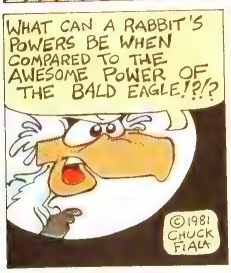
BULLET CROW by CHUCK FIALA

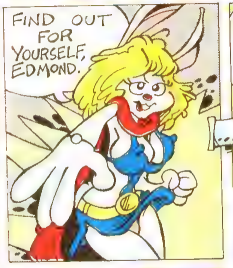
★ ★ ★

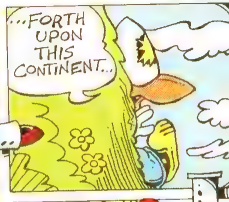
FOWL OF FORTUNE

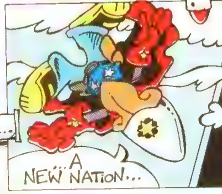
025

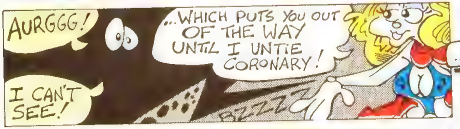

BACK !!! STAY BACK I SAY!
MOVE AWAY FROM CORONARY CANARY OR FEEL THE EFFECTS OF MY BLACK LIGHT RAY!
FOUR SCORE AND SEVEN YEARS AGO, OUR FORE-FATHERS BROUGHT...
*NOTE JOE HAS BEEN KNOCKED SENSELESS.

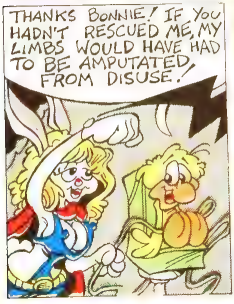


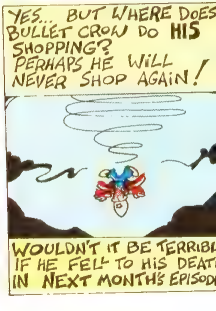











YES... BUT WHERE DOES BULLET CROW DO HIS SHOPPING? PERHAPS HE WILL NEVER SHOP AGAIN!
WOULDN'T IT BE TERRIBL IF HE FELL TO HIS DEAT IN NEXT MONTH'S EPISOD

FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: "IS THAT A NEWS HAT YOU'RE WEARING?"

WELL, IT SEEMS THOSE RUMORS ABOUT PAUL MCCARTNEY BUYING MARVEL COMICS ARE TRUE. AFTER ALL, HOWEVER, THE EX-BEATLE DIDN'T ACTUALLY HAVE TO PART WITH ANY OF HIS MUCH PUBLICIZED MOOLAH. NOT REGEATTLY, AT LEAST. IT SEEMS THAT IN THE EARLY 70'S, MCCARTNEY PURCHASED SEVERAL MEMBERSHIPS IN MARVEL'S "FOOM" FAN CLUB WHEN THE CLUB FOLDED...

...MARVEL STILL OWED MCCARTNEY 2.7 MILLION DOLLARS WORTH OF CLUB PREMIUMS + PUBLICATIONS. MCCARTNEY ENLISTED THE SERVICES OF THE FAMOUS NEW YORK LEGAL TEAM OF NELSON + MURDOCK TO LOOK INTO THE CASE. AS IT TURNED OUT, ONLY NELSON WAS ABLE TO LOOK AT ANYTHING, BUT HIS RESEARCH DISCLOSED THAT...

...MARVEL WAS INDEED LIABLE FOR THE MATERIALS OWED THE PIE-EYED POPSTAR. MARVEL, UNABLE TO COME UP WITH EITHER THE MERCHANDISE (IT WAS NEVER PRODUCED) OR THE MONEY, PAUL HAD PAID (IT HAD BEEN SPENT ON UNDEROOS FOR THE ENTIRE BULLPEN) HAD NO CHOICE BUT...

...TO TURN OVER OWNERSHIP AND OPERATIONS TO MCCARTNEY ENTERPRISES, LTD. MCCARTNEY ENTERPRISES HAS ALREADY ANNOUNCED SOME OF THE CHANGES TO BE MADE BY THE NEW OWNER. THOSE CHANGES INCLUDE:

...CHANGING MOON KNIGHT'S NAME TO "KEITH MOON KNIGHT" IN MEMORY OF PAUL'S LATE FRIEND, THE CREATION OF A NEW BOOK TO BE TITLED "MARVEL SPOTLIGHT ON LINDA", AND CHANGING THE FANTASTIC FOUR'S NAME TO "THE FAB FOUR" WHICH WILL BE BILLED AS "THE WORLD'S GEAREST COMIC MAGAZINE".

FF WRITER-PENCILER JOHN BYRNE WILL BE REQUIRED TO CHANGE HIS NAME TO JOHN ONO BYRNE, AND WILL HAVE TO SIGN ALL HIS WORK BACKWARDS. RICHARD BURTON + JIM SHOOTER WILL EXCHANGE JOBS AND ACCENTS.

BY FAR THE MOST UNUSUAL ASPECT OF THIS TRANSACTION INVOLVES "FOOM" FOUNDER JIM STERANKO. IT SEEMS A LEGAL LOOPHOLE HAS ENABLED MCCARTNEY TO TAKE POSSESSION OF STERANKO HIMSELF. THE FORMER MARVEL ARTIST AND "PROVUE" PUBLISHER WILL BECOME MCCARTNEY'S PERSONAL PROPERTY TO DO WITH AS HE WISHES.

MCCARTNEY PLANS TO MATE STERANKO WITH HIS PET OLD ENGLISH SHEEPDOG, "MARTHA". WHEN ASKED WHAT THE PURPOSE BEHIND SUCH AN ACTION WOULD BE, PAUL SAID QUOTE: "WELL, Y'KNOW, TO GET DOGS THAT COULD DRAW... THAT'D BE A KICK, EH?" END QUOTE.

SEVERAL WEEKS AGO, AS FIT TO PRINT: CITY YRON WOODE PRINTED DESCRIPTIONS OF SOME DREAMS SHE HAD ABOUT COMIC BOOKS. THAT SOUNDED LIKE A GOOD IDEA TO US, SO WE STOLE IT. HERE'S JIM TO TELL YOU ABOUT A DREAM HE HAD RECENTLY.

I WAS WALKING INSIDE, ACCOMPANIED BY SPOOKY, A TOUGH GHOST WHO HAD JUST UNDERGONE A NOSE TRANSPLANT. PLUTO HAD BEEN THE DONOR. WE WERE IN A STRANGE CITY WHERE ALL THE MEN WORE LIPSTICK AND MASCARA. THEY HAD BOUFFANT HAIR AND WORE TOWELS AROUND THEIR NECKS AND NO SHIRTS. I ASKED SPOOKY WHO THEY WERE, AND HE TOLD ME THEY WERE LAYTON HOMOSEXUALS. STEVE ROGERS CAME UP AND TURNED INTO DAN BLAKE, WHO TURNED INTO HANK PYM, WHO BECAME JOHNNY STORM, WHO CHANGED INTO CLINT BARTON, WHO BECAME WARREN WORTHINGTON. THESE CHANGES COULD NOT BE DETECTED BY THE NAKED EYE. JENETTE KAHN APPEARED SPRAYING AN "OMAC" HAIR-DO AND ASKED MY WIFE I NEVER MAKE JOKES ABOUT D.C. I TOLD HER I HAD TO ADMIT I DIDN'T BUY D.C.'S, EXCEPT FOR "WORLD'S FINEST"; AND THAT ONLY FOR THE "SHAZAM" FEATURE, WHICH I DON'T EVEN READ, BUT WITH THOMAS WORKING THERE NOW, THEY STOOD A CHANCE, ALTHOUGH I HATED BARBARIAN COMICS, AND HAD NEVER READ A "CONAN"; HOWEVER, IF THEY REVIVED "FOX & CROW" AND MADE ME PENCILER, THERE WAS A REMOTE POSSIBILITY I'D MENTION D.C. IN THE FUTURE. SHE SAID SHE WAS SORRY SHE ASKED. I WENT INTO A DRUGSTORE AND READ EVERY COMIC BOOK ON THE RACK. TO MY SURPRISE, NOT ONE OF THEM CONTAINED SAL BUSCEMA ARTWORK. IT WAS THEN THAT I REALIZED THAT I MUST HAVE DIED AND GONE TO HEAVEN.

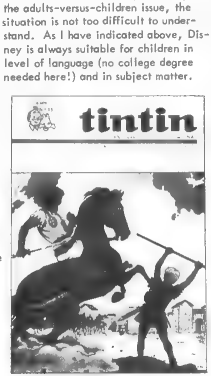
YMCA

[Continued from page 15]

seen in either "Micky Maus" or "Topolino" a character created by a European, or a signature other than Walt Disney's.

Which is not to say, of course, that such publications may not employ local ghost writers, American style. Obviously, some artists consider that better than nothing. However, the reason why this is not to be considered an "outlet for CREATIVE talent," in the European context, should have been made amply clear by the rest of the article. Mr. Thompson's letter on the subject in #187 would indicate that it was possible to get that point without either being a fan of my work in general, or possessing academic credentials of such awe-inspiring magnitude that they had to be shared with the world. (Mr. Thompson does not feel the need to cite the extent of his education, but it is obviously adequate for the task at hand.) To sum up this point, there are such enormous differences between the opportunities offered by the best-selling European weeklies (and, more recently, monthlies) and their runners-up in popularity, the Disney imports, that they are simply not in the same league. There are more artistic issues involved here than the ones I have already mentioned. (It is not simply a matter of having to work anonymously with pre-fab characters versus getting a chance to publish your own strip under your own name.) Compared to the trandditional francophone weeklies in particular (and also, to a lesser degree, other European publications), the Disney product presents a great homogeneity of style, tone, and subject matter. Pick up a random copy of "Tintin," for instance, and compare the range of graphic techniques it has to offer -- to cite just ONE level of variety. Where is the artist who never yearns to experiment with a new style, to try out a character of his own conception, to broach one of the myriad subjects systematically excluded from Disney, ranging from sex (see BUDDY LONGWAY et al.) to the accurate and serious scientific information in YOKO TSUNO, whose character is a CREDIBLE expert in electronics? Because they imported the American system into the European market, Disney Studios have not added outlets that are in any way comparable to the opportunities catalyzed by the success of the native strips TINTIN and ASTERIX. Nor have they produced European artists of the stature of Barks and Gottfredson. The Gottfredsons of Europe do not have to put up with the Disney system. So, the latter attracts mostly the mediocre and unoriginal. And, not surprisingly, European Disney publications cannot reach sales figures which are in the same ball park as those of the best-selling native strips. I said in #186 that Disney's appeal to European adults was comparatively negligible. Mr. Decker misquotes this as just plain "negligible," and then proceeds to attack an exaggeration of his own making. Naturally, Disney is commercially successful in Europe, but, according to figures released by Casterman, ALL recent TINTIN and ASTERIX albums (original editions) have outsold the #1 French-language best-seller for the year of publication by a factor of ten or better. To my knowledge, no Disney book has ever even come near the list of best-sellers in any European country. And no European Disney magazine can boast a circulation of the order of magnitude of "Tintin"'s. In fact, Disney's appeal to Europeans of ANY age is COMPARITIVELY negligible.

But to address more specifically the adults-versus-children issue, the situation is not too difficult to understand. As I have indicated above, Disney is always suitable for children in level of language (no college degree needed here!) and in subject matter.



The francophone weeklies are not. "Spirou" has openly turned its back on non-adult readers; many parents object to nudity and explicit sex in the pages of "Tintin." With strips such as ASTERIX, "Pilote" engages in social and political satire which is lost on very young readers. (Dargaud created the IDEFIX series to recover that particular market.) There are numerous ways, then, in which children are actively or passively turned away from these publications though obviously many still read them. There is no comparable access-barrier to Disney. It is fair to speculate, of course, that renditions of old Gottfredson classics appeal to a lot of European adults -- they certainly do to this one! But by the same token, nothing would prevent a child from enjoying them. And the fact that the Disney product in Europe is generally aimed at young readers is patently obvious to anyone who peruses it. Comparing the translation to the original is fascinating: the med ing is often completely changed in or to cater to different European standar of child behavior. (Those sassy little ducks! Horrors!) The German "Mick Maus," in particular, is incredibly d dactic and moralizing. The translators are even self-conscious about th slightest tinge of colloquialism in the language, and when one slips by, th balloon is filled with awkward excus and justifications. ("You don't desen a better-chosen expression," says Uncle Scrooge to his nephew after an innocent "Du gehst mir auf den Weck -- "You get on my nerves," which m colleagues in the German departmen assure me would be acceptable in Al circles.) To dispose of the subject o Disney: the "humanized animal" issu was widely debated by European edu tors and religious leaders in the fifti and their well-publicized consensus was that this fostered a dangerous la of realism in young minds. The style was new to these censors: the great characters of the early European tradition, such as Le Sapeur Camember were "real" humans. The message w basically: "If you MUST let your kid read comics, at least make sure that they are about real people such as Tintin." No doubt there was an e ment of chauvinism in that reaction. This is the sort of phenomenon I was referring to; since I am aware of no comparable large-scale reaction to Disney in the U.S., I pointed this o as a difference between the two con tinents.

Incidentally, Disney suffered a somewhat similar attack in a Scandi vian country in recent years. The news made the wire services here, o involved a condemnation of the stud strips because they never presented "normal" family unit, and centered on children living with uncles who steady for decades without marrying their girl friends. Who said Scandi vians were sexually liberated? Ser I have misplaced the news clipping would appreciate it if a more carefu reader could share the details with rest of us (or maybe give us a refere

Speaking of careful, my apolo are due to TCR readers, and my gra tude to M. Brêque (Mailboat, TCR For pointing out some of the more re developments in European comics. viously, he is right: in SOME respe my article in #186 was five years o of date. Knowing that I had not re ly kept in touch as closely as I used (European subscriptions are getting hibitive on a professorial salary, an the time I have had to devote to co one of my many interests, has slowl eroded), I should have exercised a more caution in some of my stateme and I certainly should have used th past tense when speaking of "Pilote as a weekly. However, I am sure M. Breque would agree that those

problems of detail. That is no excuse, but it does mean that the damage is rather limited. Even if, in some respects, things began to change in 1975, this still represents a small fraction of the historical background. The situation I described prevailed in every particular for many decades; every one of today's European comics artists grew up with it; its impact has been enormous and unerasable. For instance, while I am delighted and relieved to find out that there are now major outlets for black-and-white artists, the fact that they are so new cannot help but have a profound effect on that segment of European comic creation: its variety, its depth, its traditions, its native role-models, its "godfathering" system -- or the lack thereof. I must disagree vigorously with M. Bréque on one point, though: "Tintin" and "Spirou" (which describes itself as "the magazine for young adults") are definitely NOT "for kiddies." Many kiddies do read them,

but no adult fan will find their material infantile. Indeed, many parents find them far too grown up, as I have indicated above. ("Pif" is in a somewhat different category.)

But my main purpose in bringing up M. Bréque's letter lies elsewhere. I cannot over-emphasize how pleased I am to find out -- and, particularly, to be able to demonstrate to others -- that I cannot get away with anything in TCR. M. Bréque's response is particularly valuable in this respect because it is not only quite lucid and cogent, but emotionally mature. By that I mean quite simply that his interests are clearly focused on the subject matter, rather than on his own person -- or mine. This kind of criticism -- unfettered by personality clashes or the ego of the writer -- is the hallmark of a high-quality readership. The high-quality readership so many people have assured me I could not possibly find in TCR, largely out of prejudice which Mr. Decker's letter, sadly enough, does nothing but reinforce. Which brings me to the main point of my answer: to the issues implicit in his letter and in many others. To precisely what I am trying to do, and why I am doing it in TCR, "of all places."

Let me backtrack to the last sentence in Decker's letter. Perhaps I am overreading his meaning here. Perhaps he never meant to imply that the credentials he parades put him head and shoulders above the average pean who reads TCR. But the context of his letter as a whole clearly suggests the following concern: "If Dwight Decker cannot follow this, he who is so well-educated and/or informed, what chance does the average reader have?" If an old teacher may be permitted a few possibly therapeutic harsh words, then allow me to say that this sort of patronizing smugness would be insufferable in someone with the most impressive academic credentials; in a person with as little education to boast of as a Baccalaureate, it is both insufferable AND ludicrous.

Do not get me wrong. In itself, Mr. Decker's pride in his academic achievements is not only justified -- it is endearing. I am saying that without the slightest trace of sarcasm. As it happens, I spend most of my time GIVING people the education of which Mr. Decker boasts, and I have been at it for eighteen years now. (As the ironies of the situation would have it, I am particularly involved in the preparation of the kind of graduate who, like Mr. Decker, can read several languages, whatever that very elastic claim may actually mean in an individual case. After all this time, it is extremely gratifying to find that people go on appreciating what you may have given them long after they have left campus -- that they value their education. So why didn't that last sentence of Decker's make my day? Because there is only one thing wrong with strutting around with the self-appointed title of smartest kid on the block -- and that is what it implies about the REST of the block. Mr. Decker may or may not have intended that gratuitous and unfounded insult to other TCR readers, but I am certainly constantly confronted by people who DO intend it -- and make their meaning perfectly plain. So let us forget about Mr. Decker and address the much larger and more serious problem which his letter intentionally or unintentionally brings up.

No one among my readers can be unaware of the permeating intellectual prejudices against comics and their readers. They have plagued me for as long as I can remember. As a child, I had to cajole, plead, argue, and lie my way around them. Still, parents and teachers alike were convinced that trash like Hergé would rot my little mind, in spite of the fact that I learned the detailed workings of a nuclear reactor from OBJECTIF LUNE at the age of 11. (I tried to show this to the adults, but they were not informed enough about physics to appreciate Hergé's accuracy.) By the time I had reached those rungs of the French education system which are publicly acknowledged as inaccessible to rotten little minds, I was left alone -- provided I did not speak of my vice. I was a freak exception, an unexplainable case of natural immunity, a kind of mutant whose example would be extremely dangerous to the normal (rot-prone) student. In other words, since I did not fit the prejudice, I had to stay in the closet and be ignored.

Things have changed in two ways since then. First, and most importantly, the prejudice has loosened on both ends of the Atlantic. Theologians have studied PEANUTS; TINTIN was recognized for having made the most accurate prediction of the first space-walk; I described in the first installment of this column the influence ASTERIX has had

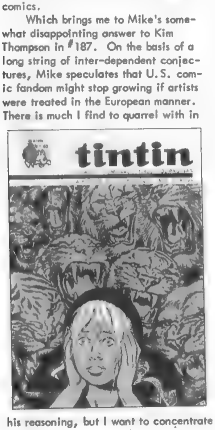
on French public opinion and on the academic establishment. But prejudice does not vanish overnight, it retreats. SOME women may be as capable of understanding the internal combustion engine as the average man. SOME comics may not be trash. Often, this reduction is accompanied by a more virulent concentration of the remainder. In the world of comics, I have found the main victim of that phenomenon to be the super-hero. He -- or she -- seems to bear the brunt of the entrenched remains of intellectual snobbery.

Now as it happens, I am no connoisseur of Marvel. I have only a casual acquaintance with characters who have X-ray vision and other powers which strike me, at first glance, as not all that fundamentally different from attributes intellectual snobs revere in Greco-Roman myths, and dismiss as moronic drivel in SUPERMAN. But although I know little more about the subject than THEY do, I feel that the least courtesy I can pay to this kind of

strip it to reserve judgement.

As a matter of fact, I am inclined to do rather more than that. For one thing, my experience with the detractors of Hergé, et al. has made me extremely suspicious of wholesale and extreme judgements on ANY kind of comic. It fits too well in the long tradition of ignorance and snobbery. For another, when asked WHY they consider super-heroes "trash," those people have never been able to demonstrate to me that they had thought very much about the matter. Last, but not least, it just so happens that some of the most cultured and brilliant people I know study and admire super-hero comics.

Which brings me to Mike's somewhat disappointing answer to Kim Thompson in #187. On the basis of a long string of inter-dependent conjectures, Mike speculates that U.S. comic fandom might stop growing if artists were treated in the European manner. There is much I find to quarrel with in



his reasoning, but I want to concentrate here on his contention that an artist is unlikely to work with super-heroes of his own free will. WHY, in heaven's name? Could this be another example of the "trash" (or "grade B") prejudice? To begin with, if super-heroes really DO have the commercial appeal he suggests, a European-style magazine based on free-lance work would be aware of that, and actively look for such strips. We are still talking about a free-market system in which the mechanisms of supply and demand are allowed to work. Remove the syndicate system, and you will still find plenty of people motivated by money; the only difference is that they control the signature under which the strip appears, and own the character they create. Secondly, numerous successful artists have demonstrated that it is possible to create a multi-level strip, with an undemanding surface which can be enjoyed by the very young or very casual reader, and a deeper side for the more demanding fan. [Ed. note: Pardon me for interrupting, but in my own defense, I was not thinking about TODAY's American comics scene being changed, rather what if our system had always been the European system? I see no evidence that super-heroes were of any great interest in any other medium, including comic strips, which are the closest thing to European comics' set-up; the super-heroes (and I'm not speaking of people who wear masks and are otherwise normal) of prose, radio, movies and TV could probably be listed on the fingers of two hands. Assuming the '40s super-hero boom would have happened anyway -- Siegel and Shuster having created Superman long before comic books existed -- it might have been over forever when they fell out of favor in '49. How many European super-heroes are there? How many professional artists have attempted to syndicate original super-heroes or even do them for fanzines? I was not expressing some deep seated prejudice against super-heroes; they are the sole reason I'm doing TCR at all, and I'll love them forever. The only criticism of them I've had is that they are now nearly the only type of comic book we can buy on newsstands, and I don't believe that's healthy for the industry either. MT] I have mentioned earlier some strips which are "read by kiddies" but are not "for kiddies," and this should dispell any remaining confusion about exactly what I mean. Extremely rich strips such as ASTERIX can be enjoyed by readers who cannot or do not want to see beyond the most superficial of levels, and even by people who foam at the mouth at the very thought that OTHERS do. Clearly, Goscinny has proven that it IS possible to satisfy extremely different readers with the same strip. I think the point has been often made in the U.S. as well: for instance, by PEANUTS, inside the syndicate system, and by ELFQUEST, outside it. I have not come across any evidence that a super-hero strip could not lend itself to the same treatment.

Actually, I must conclude that the multi-level structure IS already a part of the super-hero scene. I was introduced to WONDER WOMAN by a distinguished specialist of Eastern Religions at a Midwestern university, whom I have not been able to reach in time for permission to use his name here. Not too long ago, he sent me a copy of a paper he had written on fictional gynocracies; the lengthy discussion of WONDER WOMAN it included left no doubt as to the fact that the strip is constructed on moral and biological considerations which are at least as sophisticated and carefully researched as those of Ashley Montaigu (THE NATURAL SUPERIORITY OF WOMEN).

And I was introduced to SPIDER-MAN by a fervent collector and good friend whom I CAN name. He is Dr. William F. Orr of Hofstra University -- a world-renowned geometer, a science-fiction writer whose short stories have appeared in ORBIT, and a lyricist for the New York stage, among many other things. Professor Orr not only reads and enjoys SPIDER-MAN, he started writing a musical comedy based on the strip without any prompting or commercial incentive from anyone. So you can see, Mike, why I have to take your notion that super-heroes will not appeal to free creative artists with a grain of salt. [Ed. note: Would Prof. Orr have written his musical comedy if SPIDER-MAN had ended when Ditko grew tired of it in 1966? MT] And I also why I tend to distrust the stigma so many comic fans and outsiders still seem to attach to this kind of strip.

If I have lingered so much on my attitude towards super-heroes, it is because of its intimate link to my attitu

towards TCR's readership. Rightly o wrongly, the latter is perceived as posed mostly of super-hero fans. I always found prejudice against fans growing out of prejudice towards th favorite strips, never the other way around. And, believe me, I have a with a large dose of prejudice agai TCR readers.

This will no doubt come as a su to those who have "savaged" my co to use Mr. Thompson's expression, theirs represents only a very small tion of the opposition I have encou For every voice that has risen to su that I was not good enough for TCR ten have risen to suggest that TCR not good enough for me. Yes, ma of the latter ARE regular TCR read Of course, THEY greatly appreciat my column, while Mr. Decker is n overly fond of it, but under that su ficial difference, they share the c conviction that they have qualitie make them unrepresentative of the erage reader. In fact, there are s

many superior people out there that I begin to feel that TCR has managed the impossible and actually made the old joke come true: everybody in the office is above the office average! Perhaps it is time to face the fact that the average is a lot higher than might be supposed. I am getting tired of having to explain to the outside world that by publishing a column in TCR I am not writing for the mentally retarded. It would help if I did not have to explain the same thing to TCR readers themselves.

Clearly, the fact that I have had to do that very thing so frequently points to the existence of a lot of "us versus them" mentality among readers. The "what's a nice girl like you doing in a mag like this" school of thought is characterized by its specialized interest in TCR and by an overt or covert feeling of superiority. The "savages," on the other hand, make no claim to represent the aristocracy of the readership; THEY are distinguished by a mild-to-violent intolerance towards anything that does not suit THEIR tastes for subject matter, treatment, or style. One gets the clear impression that the tastes of others (if they are imaginable at all), should not be taken into consideration. Mr. Decker, to be sure, manages somehow to combine the attitudes of both sides -- but his is a very rare case.

One of my TCR correspondents once referred to a certain segment of my opposition as "those poor souls who think the sun rises and sets over Marvel." I am not sure I feel the need to take the "souls" to task for the narrowness of their interests. After all, we must all operate on limited time and energy; we must all make arbitrary decisions which deprive us of exposure to SOME worthwhile area of human endeavor. What I DO object to is their resentment of those who explore other areas, and their intolerance for the pursuit of interests which they don't happen to share. One of those interests in ASTERIX in general, and my approach to the subject in particular. I have no quarrel with "savages" who wish to skip my column, but the fact is that TCR is not published SOLELY for them, and that there are other readers who enjoy both the topic and my treatment of it. See, for instance, Patrick Marcel's letter in TCR #187. Some of my fans are fortunate souls whose eclectic tastes allow them to enjoy a great many of TCR's features, and who should not be deprived of variety in their menu by the limitations of others. Still others feel that my column is one of the few items which make TCR valuable -- but unlike their counterparts, they are not clamoring for the demise of the features which they do NOT favor. As I mentioned earlier, this group tends to come to the magazine with rather special motivations.

Some have described themselves to me as MFG refugees who subscribe mostly for TCR's strips; others as professionals of some sort or other (publishers, professors of popular culture, and the like), or very dedicated fans, who feel an obligation or compulsion to be completists when it comes to reading the "trades." [Ed. note: Much of the mail Paulette refers to here was not published in the Mailboat because it was addressed to her personally, and not TCR. Our policy in such cases is simply to forward the messages to the columnists.] The one clear fact which emerges from the feedback I have received is that the readership is far more diverse than many people suppose. For the benefit of the many well-intentioned persons who have discreetly suggested or openly offered "better" outlets for my work on ASTERIX, I would like to point out that the average level of education represented at the "better" (i.e. academically more respectable) publications. As a matter of fact, one of the most prestigious professional journals in my field has just sent me a review of one of my articles (unrelated to comics) compared to which ANY reaction would shine by its logic, its relevance, its composition, and its grammar. (I am willing to xerox that piece of trash and send it along with the name of the "prestigious journal" to the next intellectual snob who asks me why I waste my time on TCR!) My point here is twofold. First, although my mail is hardly a statistically significant, random sample of the readership, there seem to be plenty of people out there with a level of education far superior to that boasted by Mr. Decker. Second, sadly enough, a great quantity of formal education does not necessarily turn anyone into an intelligent reader. In fact, the whole issue of education is a) not terribly relevant, and b) misused against TCR readers. I raise it only because I am tired of having it constantly shoved in my face by all comers. Let it be known once and for all that the opinion that TCR exists for the relatively uneducated is 1) beside the point, and 2) unsupported by MY experience with the readership.

The fact that the needs and desires of TCR readers are more diverse than most people suppose is undeniable. The only question that remains -- for the editors, and for contributors like myself who support diversity by indulging minority interests -- is whether it should be encouraged. Should TCR redefine its identity in terms of the common interests of a plurality of readers, and then limit itself to those subjects, that kind of tone, that particular angle? How very safe; we would know exactly what to expect, and soon only those who are pleased with an endless stream of more of the same would buy the magazine. The Mailboat could become as free from surprises and controversy as all other features. This dream underlines much of the criticism I have received: the naive complaints that I am another person, that I pursue Paulette Carroll's interests instead of Kim Thompson's (how very biased of me!), or that I write in Paulette Carroll's style instead of Dwight Decker's. Why can't I see the light and devote my life instead to being a pale imitation of these gentlemen? Quite simply because the jobs have already been taken. And if their kind of talent is not at the service of TCR, that may indeed be a great loss to its readers and editors -- but clearly it is neither my problem nor my responsibility. Let them put their mouths where their mouths are, and write for the magazine themselves. They are likely to find themselves bashing in open editorial doors. I did not have to bribe or cajole Mike and Jerry into publishing my column: as they have often stated, they are inundated by graphic art and starved for columns. I should be an easy target for displacement for anyone who is willing to do what I am doing: donate his or her talent, time, and work freely, and take whatever "savaging" may result.

Naturally, I'd like to see an addition, rather than a displacement. If I believed I should be booted out of those pages, I would not bother to fill them in the first place. But maybe it would not be all that bad if the more or less blank check I enjoy at the moment were taken away from me because I suddenly have more competition; maybe it would not be all that bad if I had to wait my turn and worry about space limits. The answer, as I see it and as I understand Mike and Jerry to see it, is not atrophy of features and fragmentation of audience -- not a magazine which caters exclusively to narrowly limited tastes, not the separation of the present readership into mutually intolerant and incompatible sub-groups. The answer is even greater diversity. Surely the viewpoints and interests of my critics deserve more than a few hasty lines in the Mailboat. Surely Mr. Decker has better models of clarity of composition to oppose to the muddled structure of my own articles than a letter which corrects its own misinterpretations in midstream and uses such classic and carefully planned rhetorical transitions as "Wait a minute?" Let him offer the solace of his own prose to TCR readers who have been put to the torture of my style. After all, when I saw HIS article on ASTERIX in TCJ #38 (sent to me by a sneaky friend who was hoping to provoke me into doing just what I did!), I did not complain to his editors; I strapped myself to the typewriter and began working on my own column on the same sub-

ject.

If Mike and Jerry have refused the mummifying safety of "more of the same" by accepting and encouraging my work (and the inevitable attacks on THEM it was bound to provoke), my own turning away from the tried and true has been no less deliberate. There are many publications in which my column would be standard fare, and therefore far more readily accepted by the readers. Those are the outlets I have been encouraged to turn to by their readers -- and, in some cases, their editors. But I have suffered prejudice against comics for too long to be content with riding the new wave of respectability created by others. I need to make a more active contribution than that. My writing on ASTERIX for the JOURNAL OF POPULAR CULTURE would not raise a single eyebrow, not change or even challenge anyone's opinion. It would simply be cashing in on the partial ebbing of intellectual snobbery. It would do nothing to make it regress further. And now, I AM in a position to make it regress further. That is the second thing which has changed since my student days. My interest in comics was actively resisted at first, and later ignored; now, I am in a position to draw attention to it with a certain amount of authority. I do not wish to waste that small power on the already established publications academic types do not need my help to discover and accept. Nor on audiences whose appreciation for in-depth studies needs no further development, and whose needs in that respect are already well-served by long lists of distinguished contributors. I would rather fill the shelf-files of my department's genteel library of faculty publications with the "loud and gaudy" super-hero front covers of TCR. And I would rather "beat Astérix to death" for the likes of Mr. Decker.

Is it any surprise if a lot of people are wondering whether the relatively normal and sane human beings they used to know have lost their marbles? Unaccustomed as he is to reading prose he cannot follow without effort, Mr. Decker suspects the editors of criminal neglect and clamors for the blue pencil which would return him to the safety of his own stylistically-sheltered world. And many others greet with sad consternation the incomprehensible fact that I, who contributed to such bastions of respectability as the COLORADO QUARTERLY, who published a textbook on Twentieth-century French literature, who am guilty of so much academese-cum-footnotes, am a) writing on a comic strip and b) (much worse) publishing in a magazine which caters to super-hero fans. Yes, the high-brow world realizes that there ARE nowadays such persons as specialists on comics and other aspects of "popular" culture (science fiction, anyone?): picturesque abnormalities at the fringes of intellectual respectability. But the suspicion lingers that, as Tom Clareson once put it to me, "No one who is really capable of writing on Milton would choose to write on Bradbury instead." Change that to Proust and Goscinny, and you come up against the annoying freak exception of Carroll. Comics are NOT my field. Fanzines are NOT my medium. I have no NEED to work with either, and therefore no excuse. It is totally incomprehensible. And the totally incomprehensible is an essential staple in the diet of the healthy mind.

Of course, things are not ALL that bad. Many people are passively, rather than actively, prejudiced; their outlook has been colored by general opinion, but they have no vested interest in it. This sort of person reacts with surprise and curiosity. Many of my colleagues have done so, and been repaid with the delight of discovering a whole new area where some of them had assumed nothing of interest existed. I am pleased to report, for instance, that the Associate Dean of my college began to read -- and enjoy -- ASTERIX solely on the basis of my "publish or perish" report to the administration. Others have even begun to read -- and enjoy -- TCR! Can super-heroes be far away?

Conversely, it is obvious that at least SOME TCR readers, who had not previously thought that there might be so much to say about ASTERIX, have also discovered a new world and been delighted by it. For some people, the idea that a work holds much more in store than they -- or anyone -- can see at first glance, is an enthralling one, and a source of endless pleasure. As long as the editors are willing to support me (morally only, of course!) I am not about to deprive them of what I have to share with them simply because others are not interested. Or to deprive myself. I enjoy the casual working relationship I have with TCR; it is a refreshing change from the academic rat-race. I enjoy the opportunity of writing in a less formal tone and less style (poor Decker! If he only KNEW how awful I can get!), of dispensing with the stiff, protecting armor-plate of footnotes and bibliography in which I am elsewhere forced to encase my every statement. (The dangers of casting that armor away are illustrated however, by the slips M. Bréque caught!) I enjoy the equal footing on which I am able to share my interests and discoveries with TCR readers -- neither scrambling to meet some exacting scholarly standard, nor forced to talk down, to over-simplify the message or the medium. This may come as a surprise to some, but I am perfectly relaxed and at ease writing for this particular audience -- which is why, "savages" notwithstanding, I have come to think of TCR readers as old friends.

But it is time to confess that I enjoy this project first and foremost for its own sake. The work itself is more pleasurable than the result. Which may be why I have been so puzzlingly (to myself) thick-skinned to the various attacks. I wish to please readers of course, but no failure I might have to face on that count could be enough to make me feel that my efforts have not been worthwhile. The work is its own sufficient reward. I would probably devote some of my time to this sort of thing -- reading Proust, or Goscinny, and articulating my thoughts about them on paper -- if I were the last person left on Earth and there were no one else to share it with. After all, there would still be Proust and Goscinny. Montaigne defined reading as one of the basic forms of human interaction; for some of us, it can never be lonely work. By definition.

So, I would like to extend an olive branch (symbolic of Goscinny's concept of artistic relevance? See #181) to the noble savages and distinguished philosophers alike, in hopes that they can be converted to biblical virtues and persuaded to turn the other page. My column is not "insufferable" to everyone. Super-heroes are not necessarily grade B comics, and comics not necessarily a grade B medium. There is no built-in distinction -- let alone a built in incompatibility -- between TCR readers and academic people. There is no good reason that I can see for the former to resent the latter, or the latter to despise the former. If this were not true, the interface between the two worlds would be impossible to inhabit. And that is where I am very comfortably established, thank you, and determined to remain until the place is completely colonized, or until the sky falls on my thin Gaulish skull, whichever happens first.

In the meantime, I shall return my regular column, and pick up where I left off: examining the techniques which enabled the great authors of weekly serials to write stories which would work equally well in album form -- the art of the collapsible cliff-hanger. After that, I am planning a long-overdue review of LE GRAND FOSSE (Uderzo's first solo ASTERIX work), which gave me a number of surprises. See you in the next installment of the great conspiracy to ruin the art of reading comics by inviting the comic into the party, and/or the art mind by having fun reading comics! Ils sont fous, ces Gallo-Romans.

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
WAS THAT THE CHURCHYARD WHERE HERBERT SMITH IS BURIED JACOB ?
THAT'S THE QUESTION — IS OR WAS ? YER PAYS YER MONEY AND YER TAKES YER CHOICE
WHAT'S YOUR CHOICE ?
THE THIRD LITTLE DOLLY STUDENT ON THE RIGHT — THEY ALL LOOK DISHY TO ME. BUT OUR JOBS TO INTERVIEW THE HEADMISTRESS
WINFIELD SCHOOL
CHEERS ! HE'S ACTUALLY PUTTING BUSINESS BEFORE PLEASURE FOR ONCE !

THE SEEKERS
by J. M. Burns & P. Douglas
OH, IT'S YOU — THE INVESTIGATORS. THANK GOODNESS YOU'VE COME...
THE OLD GIRL SEEMS PRETTY JUMPY. WAS SHE EXPECTING HER DEAD BROTHER TO SUDDENLY WALK IN ?
THAT...THAT'S WHERE MY POOR BROTHER HERBERT WAS BURIED... SO CLOSE TO THIS SCHOOL HE LOVED...
AND WHERE THE TADPOLE BOY SAYS HE...HE SAW HIM CLIMB FROM THE GRAVE AND DISAPPEAR INTO THE MIST !
WHICH WAS POOH-POOHED AS A SCHOOLBOY'S MACABRE IMAGINATION... BUT WHAT HAPPENED TO CHANGE YOUR MIND, HEADMISTRESS ?

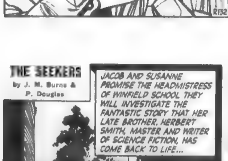
THE SEEKERS
by J. M. Burns & P. Douglas
IT'S TRUE MR. BENEDICK. I DID DISMISS THAT BOY'S FANTASTIC STORY OF SEEING MY POOR BROTHER RISE FROM THE DEAD. SO TO SPEAK...
...BUT THAT WAS BEFORE A GIRL IN THE FIFTH FORM, PETUNIA PARSONS, BROUGHT ME THIS...
PROOF THAT MY...ATE BROTHER HAS COME BACK FROM THE GRAVE !

THE SEEKERS
by J. M. Burns & P. Douglas
IT'S...IT'S UNBELIEVABLE, MR. BENEDICK. A GIRL AT THIS SCHOOL WAS ON HOLIDAY IN KENT RECENTLY...
...AND TOOK THIS SNAP OF PEOPLE WATCHING THE HIGH SEAS...
...ONE OF THEM BEING MY DEAD BROTHER !

THE SEEKERS
by J. M. Burns & P. Douglas
MISS SMITH, ARE YOU ASKING US TO BELIEVE THAT THIS IS A PHOTOGRAPH OF A DEAD MAN TAKING A HOLIDAY?
0192

I KNOW THE CAMERA CAN LIE, BUT I SWEAR THAT IT IS MY LATE BROTHER HERBERT!

IT COULD MEAN, MISS SMITH, THAT YOU'RE THE VICTIM OF A GRISLY HOAX!
YET I WAS PRESENT WHEN THEY...THEY BURIED HIM FOUR MONTHS AGO! WHAT CAN IT MEAN?


THE SEEKERS
by J. M. Burns & P. Douglas
JACOB AND SUSANNE PROMISE THE HEADMISTRESS OF WINFIELD SCHOOL THEY WILL INVESTIGATE THE FANTASTIC STORY THAT HER LATE BROTHER, HERBERT SMITH, MASTER AND WRITER OF SCIENCE FICTION, HAS COME BACK TO LIFE...
0193

IT'S LIKE SOMETHING OUT OF ONE OF HIS HACKY BOOKS...
BLESS YOU, SWEETIE!

NOT THAT I'M COMPLAINING, BUT WHAT DID I DO?
YOU'VE JUST GIVEN ME A CRAZY IDEA, WE'LL CALL BY THE CEMETERY ON OUR WAY TO THE COAST!

THE SEEKERS
by J. M. Burns & P. Douglas
THE SEEKERS VISIT THE GRAVE OF SCHOOLMASTER HERBERT SMITH...
PITY WE CAN'T HAVE THE COFFIN DUG UP TO SEE WHETHER THE GUY IS LYING AT REST...
DISTURBING THE DEAD IS A HORRID IDEA, JACOB!
0194

I'M NOT SURE WE WOULD BE DISTURBING OUR MR. SMITH. ANYWAY, WITHOUT ANY CASE OF FOUL PLAY SUSPECTED, WE'D NEVER GET A COURT ORDER
BUT IF SMITH ISN'T BURIED HERE...

...WHO D'YOU SUPPOSE IS, JACOB?

THE SEEKERS
by J. M. Burns & P. Douglas
WHY SHOULD A DEAD MAN, REPUTED TO HAVE COME BACK FROM THE GRAVE, START A SECOND LIFE IN DREARY BROADGATE-ON-SEA?
0195

TO ESCAPE FROM SOMETHING OR SOMEONE?
I'LL BUY THAT, BUT OUR EX-SCHOOLMASTER CAN'T HAVE RETURNED TO TEACHING, SUSANNE, SO...

...WHAT'S HE DOING HERE? EVEN A DEAD MAN HAS TO LIVE!

THE SEEKERS
by John Burns

THE SEEKERS
by J M Burns & P. Douglas
JACOB AND SUSANNE DRIVE TO THE COAST, IN SEARCH OF A DEAD MAN...!
AND THIS, I TAKE IT, IS BADDAGATE-ON-SEA— WHICH LOOKS PRETTY DEAD, TOO...
...BUT WHERE THE LATE MR. HERBERT SMITH IS SAID TO HAVE COME BACK TO LIFE AGAIN!
WELL, DOESN'T LOOK LIKE MANY PEOPLE ARE LIVING HERE... SO TRACKING HIM DOWN SHOULDN'T BE TOO DIFFICULT...
THAT'S IF WE DON'T CATCH OUR DEATH FIRST...

THE SEEKERS
by J M Burns & P Douglas
BURIED IN WINFIELD CEMETERY FOUR MONTHS PREVIOUSLY, EX SCHOOL-MASTER HERBERT SMITH HAS RETURNED FROM THE DEAD...
AND HERE IS WHERE I'LL REST IN PEACE... HERE IN BADDAGATE-ON-SEA... IF THEY WILL LET ME!
HELLO SIR... HOW'S THE NEW BOOK GOING?
WHAT DO YOU KNOW ABOUT MY BOOKS? HAVE YOU BEEN SPYING IN MY ROOM?
'COURSE NOT, MR. BROWN. BUT I DIDN'T KNOW YOUR WRITING WAS TOP SECRET, I'M SURE!
CAN SHE BE ONE OF THEM, I WONDER?

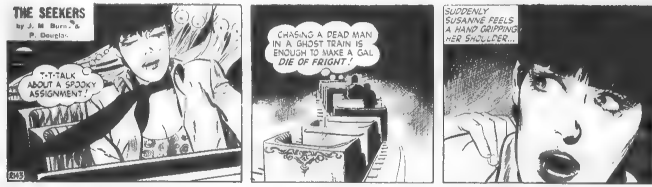
THE SEEKERS
by J. M. Burns & P. Douglas
...IT CAME FROM OUT OF THE PURPLE HAZE OF THE DECAYING PLANET...
IN A SEASIDE BOARDING HOUSE, THE LATE HERBERT SMITH IS AT WORK...
...REACHING TO EMBRACE ASTRA'S MILK-WHITE, PULSATING BODY, AND THEN...
OH, IT'S NO USE... I CAN'T THINK... CAN'T WRITE... NOT WHILE I HAVE THIS FEELING ALL THE TIME OF BEING WATCHED!

THE SEEKERS
by J M Burns & P Douglas
IT'S THEM. THEY'RE COMING HERE
"THE HAVEN"... D'YOU THINK OUR SUPPOSEDLY DEAD MR. SMITH CAN BE HIDING OUT HERE, JACOB?
HAVEN
HE'D BETTER. I'M GETTING SICK OF THE SMELL OF STALE CABBAGE AT EVERY GRUMMY BOARDING HOUSE ALONG THIS FRONT!

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB AND SUSANNE ARE SEARCHING BROADSIDE-ON-SEA FOR A 'DEAD' MAN...
DON'T 'AVE ANY MR. HERBERT SMITH STAYING HERE, SIR. ONLY A MR. BROWN, WHO WRITES WEIRD SORT OF BOOKS
THAT'S HIM!
ROBINSON BROWN
HE'S WRITING NOW, LIKE HE ALWAYS IS. I'M SURE HE WON'T MIND BEING DISTURBED...
VISITORS FOR YOU, MR. BROWN... OH, MY GAWD!

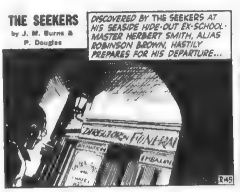
THE SEEKERS
by J. M. Burns & P. Douglas
MR. BROWN'S GONE! BUT HE WAS IN HERE A MOMENT AGO, I SWEAR IT!
THE WINDOW, JACOB...
THERE HE GOES! CHARGING OFF AS IF HE HASN'T GOT A MINUTE TO LIVE!
MAYBE HE HASN'T...

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB AND SUSANNE PURSUE THE ESCAPING HERBERT SMITH, ALIAS ROBINSON BROWN...
HOPES TO LOSE US IN THE FUNFAIR, DOES HE? SPREAD OUT!
I'LL SEARCH THE SIDESHOWS — YOU TAKE THE GHOST TRAIN!
COWARD!
OH HELP, RIDING IN THIS THING IS CREEPY ENOUGH WITHOUT HAVING TO CHASE AFTER A MAN WHO'S SUPPOSED TO BE DEAD AND BURIED!


THE SEEKERS
by J. M. Burns & P. Douglas
T-T-TALK ABOUT A SPOOKY ASSIGNMENT!
CHASING A DEAD MAN IN A GHOST TRAIN IS ENOUGH TO MAKE A GAL DIE OF FRIGHT!
SUDDENLY SUSANNE FEELS A HAND GRIPPING HER SHOULDER...

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
THE FUNFAIR GHOST-TRAIN RATTLES OUT OF THE EERIE DARKNESS, THE HAND STILL CLUTCHING AT SUSANNE...
OH, IT'S ONLY A SCARED KID! BUT, MY GOD, IT'S A WONDER MY HAIR HASN'T TURNED WHITER THAN WHITE!


THE SEEKERS
by J. M. Burns & P. Douglas
DISCOVERED BY THE SEEKERS AT HIS SEASIDE HIDE-OUT EX-SCHOOL-MASTER HERBERT SMITH, ALIAS ROBINSON BROWN, HASTILY PREPARES FOR HIS DEPARTURE...
DIRECTION FUNFAIR
1945

THE SEEKERS
by J. M. Burns & P. Douglas
THAT'S RIGHT, MY NAME IS ROBINSON BROWN, AND I WANT TO MAKE ARRANGEMENTS FOR MY OWN FUNERAL! NOW LISTEN CAREFULLY...
DIRECTION FUNFAIR
1946

BUT HER PARTNER'S BEEN EQUALLY UNSUCCESSFUL...
EVEN FIND SUSANNE OH WELL! THE SEEKERS ARE SUPPOSED TO BE SEARCHING FOR THAT WEIRDO BROWN — NOT EACH OTHER!

THE SEEKERS
by J. M. Burns & P. Douglas
UNABLE TO FIND THE MISSING MAN OR HER PARTNER JACOB, SUSANNE DOVE FINALLY LEAVES THE FUNPARK...
I'LL CHECK AT THAT BOARDING HOUSE. MAYBE JACOB'S GONE BACK THERE...
1947

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE BACKS AWAY ONCOMING CAR...
NO! KEEP AWAY FROM ME...
AND YOU KEEP AWAY FROM THAT EDGE, YOU NITWIT...OR THERE'LL BE ANOTHER DEATH FOR THE SEEKERS TO INVESTIGATE!
JACOB?
HONESTLY, SUSANNE, YOU MAKE IT DAMNED DIFFICULT FOR A BLOKE TO TRY TO RESCUE YOU FROM YOUR MYSTERIOUS FOLLOWERS, DON'T YOU?
NOT TO MENTION GIVING YOU THE LATEST NEWS OF OUR MISSING MR. BROWN!

THE SEEKERS
by J. M. Burns & P. Douglas
OUR MISSING MR. ROBINSON BROWN WAS LAST SEEN AT THE LOCAL UNDERTAKER'S SHOP
THE SEEKERS RETURN TO BROADGATE-ON-SEA...
SO DON'T YOU THINK IT'S TIME YOU VISITED THAT ESTABLISHMENT, SUSANNE, MY SWEET?
YOU MEAN GO THERE—TONIGHT? ALONE? OVER MY DEAD BODY!
OR SOMEBODY'S!
OH, WHY DO I LET JACOB TALK ME INTO HORRIBLE SCENES?

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE, MASQUERADING AS A BEREAVED WIDOW, INVESTIGATES A FUNERAL PARLOUR...
THE UNDERTAKER AIN'T 'ERE, LADY. HE'S UP AT THE CEMETERY WITH SOME GEEZER WHO'S IN A LARRY TO BOOK A PLOT!
AND I'M JUST RUSHIN' OFF TO MEASURE UP ANOTHER ONE FOR THE DEAD INFINITE. BUT YOU CAN WAIT IF YOU LIKE...
UNLESS YOU FEEL TOO SCARED?
WHO—ME? SILLY BOY!
I'M PETRIFIED!

THE SEEKERS
by J. M. Burns & P. Douglas
BROADGATE CEMETERY. THE LATE-NIGHT RENDEZVOUS OF ROBINSON BROWN AND THE LOCAL UNDERTAKER...
THIS IS MOST IRREGULAR, SIR—ARRANGING YOUR VERY OWN FUNERAL WHEN YOU'RE NOT DEAD OR NIGHT!
LOOK, THIS IS URGENT, MAN—YES, OR NO? WILL YOU, OR WON'T YOU ATTEND TO ALL THE DETAILS?
BECAUSE I HAVE THIS FEELING I'M GOING TO DIE SOON—AND THERE'S ONE VERY IMPORTANT DETAIL...

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
ROBINSON BROWN BRIEFS THE UNDERTAKER...
IN THE EVENT OF MY SUDDEN DEATH I WANT AN UNDERTAKER FRIEND OF MINE TO BE CALLED IN TO ATTEND TO...ER...CERTAIN PERSONAL ARRANGEMENTS
YOU CAN REST ASSURED, DEAR MR. BROWN, THAT I SHALL GLADLY CO-OPERATE WITH ANY FELLOW FUNERAL DIRECTOR
SUSANNE, NERVOUSLY WAITING ALONE BACK AT THE UNDERTAKER'S PARLOUR, SUDDENLY HEARS SOMETHING...
f-FOOTSTEPS!
AND, QUICKLY DECIDING TO HIDE...
N-HERE'S THE BEST PLACE— AS LONG AS IT'S EMPTY!

THE SEEKERS
by J. M. Burns & P. Douglas
INVESTIGATING AT A FUNERAL PARLOUR, SUSANNE HEARS FOOTSTEPS AND HIDES IN A COFFIN...
BUT...
HEEEEELP! THE LID WON'T OPEN!
IN A STATE OF PANIC, SHE PUSHES UPWARDS WITH ALL HER MIGHT, AND...
JACOB! DON'T TELL ME YOU WERE SITTING ON TOP OF HERE, YOU CRUMB!
JUST TAKING A BREATHER AFTER HARING OVER WITH THE LATEST ON MR. ROBINSON BROWN...
I'VE FOUND OUR NAN, SUSANNE, AND STAND BY FOR ANOTHER SHOCK!

THE SEEKERS
by J. M. Burns & P. Douglas
EMBALMING
THE MYSTERY OF THE DISAPPEARING MR. BROWN IS OVER, SUSANNE! I'VE FOUND HIM...
BACK IN HIS OWN BOARDING HOUSE...
SLEEPING?
THE BIG ONE! HE'S DECIDEDLY DEAD!

THE SEEKERS
by J. M. Burns & P. Douglas
SCHOOLMASTER HERBERT SMITH RETURNS FROM THE DEAD TO START LIFE ANEW UNDER AN ASSUMED NAME BUT THE SEEKERS DISCOVER HIS BODY IN A SEASIDE HOTEL – ONCE MORE LIFELESS!
SO THE LATE MR. SMITH IS NOW THE LATE MR. ROBINSON BROWN!
WHAT ABOUT ME, JACOB? YOU CAN'T LEAVE ME HERE WITH HIM!
WHICH MEANS TO BETTER CONTACT OUR CLIENT AND BREAK THE NEWS ABOUT HER BROTHER...
'COURSE NOT, BUT SOMEBODY'S GOT TO SEE HE DOESN'T WALK OUT ON US FOR A SECOND TIME, LOVE. THAT'S WHY I'VE BOOKED YOU IN TO THE ROOM NEXT DOOR!

THE SEEKERS
by J. M. Burns & P. Douglas
YOU MAY LOOK INVITING, BEP, BUT I SHAN'T BE ABLE TO SLEEP A WINK TONIGHT
NOT WHILE I'M BOOKED INTO THIS ROOM TO GUARD A DEAD MAN NEXT DOOR!
WASSAT?
WHO ARE YOU? WHAT DO YOU WANT?

THE SEEKERS
by J. M. Burns & P. Douglas
WHAT ARE YOU DOING IN THIS ROOM?
WE'RE FRIENDS OF THE LATE MR. BROWN
N-NO...
WE BROUGHT THIS WREATH, SUCH LOVELY LILIES, MY DEAR, SMELL...
BUT SUSANNE HAD ALREADY TAKEN ONE FATAL SNIFF...
POOR MISS DOVE. NOW YOU WILL BE GOING TO A FUNERAL, TOO, YOUR OWN!

THE SEEKERS
by J. M. Burns & P. Douglas
AT A SEASIDE HOTEL THE LATE HERBERT SMITH, WHO HAS COME BACK FROM THE GRAVE AS ROBINSON BROWN, LIES DEAD ONCE MORE...
REST IN PEACE AGAIN MR. BROWN. SORRY WE CAN'T MAKE THE FUNERAL...
WE HAVE TO ARRANGE ONE FOR THIS YOUNG LADY!
AND IF MISS DOVE COMES FROM A NAVAL FAMILY I'M SURE SHE'D APPRECIATE HER BURIAL AT SEA, DON'T YOU, HONEYDOLL?

THE SEEKERS
by J. M. Burns & P. Douglas
A WARM SUMMER'S NIGHT... IDEAL FOR A MOONLIT TRIP ROUND THE BAY, MISS DOVE
ONLY ONE SNAG, AS YOU MIGHT SAY. THIS THING HAS A SLOW PUNCTURE...
SO IT WON'T, I'M AFRAID, BE A RETURN TRIP!

ST Pocket Checklist

April 1981

☐ HEAVY METAL #50 [VS#2]
☐ NATIONAL LAMPOON #134 [V2#34]

☐ CAPTAIN CANUCK #15

☐ ATTACK #29
☐ CHARLTON BULLSEYE #2
☐ FIGHTIN' MARINES #157
☐ GHOST MANOR #57
☐ GUNFIGHTERS #67
☐ HAUNTED #56
☐ THE MANY GHOSTS OF DR. GRAVES #67
☐ SCARY TALES #27

Delayed from the February schedule:
☐ BEEP BEEP, THE ROAD RUNNER #95
☐ BUGS BUNNY #225
☐ CHIP 'N' DALE #71
☐ DONALD DUCK #228
☐ HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS #68
☐ LOONEY TUNES #37
☐ MICKEY MOUSE #211
☐ POPEYE THE SAILOR #163
☐ TWEETY AND SYLVESTER #109
☐ UNCLE SCROOGE #185
☐ WALT DISNEY'S COMICS AND STORIES #487
☐ WINNIE-THE-POOH #24

☐ ACTION COMICS #521
☐ ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO #483
☐ BATMAN #337
☐ THE BEST OF DC #14 [Batman's Villains]
☐ THE BRAVE AND THE BOLD #176
☐ DC COMICS PRESENTS #35
☐ DC SPECIAL BLUE RIBBON DIGEST #11 [Justice League of America]
☐ DETECTIVE COMICS #504
☐ THE FLASH #299
☐ GHOSTS #102
☐ G. I. COMBAT #231
☐ GREEN LANTERN #142
☐ HOUSE OF MYSTERY #294
☐ JONAH HEX #50
☐ JUSTICE LEAGUE OF AMERICA #192
☐ THE LEGION OF SUPER-HEROES #277
☐ MADAME XANADU #1
☐ THE NEW ADVENTURES OF SUPERBOY #19
☐ THE NEW TEEN TITANS #9
☐ SECRETS OF HAUNTED HOUSE #38
☐ SGT. ROCK #354
☐ SUPER FRIENDS #46
☐ SUPERMAN #361
☐ THE SUPERMAN FAMILY #208
☐ TALES OF THE GREEN LANTERN CORPS #3
☐ THE UNEXPECTED #212
☐ UNKNOWN SOLDIER #253
☐ WARLORD #47
☐ WEIRD WAR TALES #101
☐ WONDER WOMAN #281

☐ CREEPY #128
☐ EERIE #122
☐ FAMOUS MONSTERS OF FILMLAND #174
☐ THE ROOK #9
☐ VAMPIRELLA #96

☐ THE AMAZING SPIDER-MAN #218
☐ THE AVENGERS #209
☐ BIZARRE ADVENTURES #26
☐ CAPTAIN AMERICA #259
☐ CONAN THE BARBARIAN #124
☐ CRAZY MAGAZINE #75
☐ DAREDEVIL #172
☐ DAZZLER #5
☐ THE DEFENDERS #97
☐ EPIC ILLUSTRATED #6
☐ FANTASTIC FOUR #232
☐ GHOST RIDER #58
☐ THE HULK! #27
☐ THE INCREDIBLE HULK #261
☐ IRON MAN #148
☐ KA-ZAR THE SAVAGE #4
☐ MAN-THING #11
☐ MARVEL SUPER ACTION #33
☐ MARVEL SUPER-HEROES #99
☐ MARVEL TALES #129
☐ MARVEL TEAM-UP #107
☐ MARVEL TREASURY EDITION #28 [Spider-Man & Superman]
☐ MARVEL TWO-IN-ONE #77
☐ MASTER OF KUNG FU #102
☐ MICRONAUTS #31
☐ MOON KNIGHT #9
☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #56
☐ POWER MAN AND IRON FIST #71
☐ ROM #20
☐ THE SAVAGE SHE-HULK #18
☐ THE SAVAGE SWORD OF CONAN #65
☐ SPIDEY SUPER STORIES #53
☐ STARBURST #32
☐ STAR WARS #49
☐ THOR #309
☐ THE UNCANNY X-MEN #147
☐ WHAT IF? #27 [Phoenix] (Delayed)

May 1981

(Schedule subject to Change)

BATTLEFIELD ACTION #70
BILLY THE KID #143
CHARLTON CLASSICS #9
FIGHTIN' ARMY #153
FIGHTIN' MARINES #158
GHOSTLY TALES #150
GHOST MANOR #58
GUNFIGHTERS #68
HAUNTED #57
WAR #28

EERIE #123
FAMOUS MONSTERS OF FILMLAND #175
1994 #19
VAMPIRELLA #97

BUCK ROGERS #12
BUGS BUNNY #226
DAFFY DUCK #135
DONALD DUCK #229
FLASH GORDON #30
PINK PANTHER #79
SPACE FAMILY ROBINSON LOST IN SPACE #56
SUPER GOOF #64
TOM AND JERRY #335
UNCLE SCROOGE #186
WALT DISNEY'S COMICS AND STORIES #488
YOSEMITE SAM #72

ACTION COMICS #522
ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO #484
BATMAN #338
THE BEST OF DC #15 [Superboy]
THE BRAVE AND THE BOLD #177
DC COMIC PRESENTS #36
DC SPECIAL BLUE-RIBBON DIGEST #12 [Haunted Tank]
DETECTIVE COMICS #505
THE FLASH #300
GHOSTS #103
G. I. COMBAT #232
GREEN LANTERN #143
HOUSE OF MYSTERY #295
JONAH HEX #51
JUSTICE LEAGUE OF AMERICA #193
THE LEGION OF SUPER-HEROES #278
THE NEW ADVENTURES OF SUPERBOY #20
THE NEW TEEN TITANS #10
SECRETS OF HAUNTED HOUSE #39
SGT. ROCK #355
SUPER FRIENDS #47
SUPERMAN #362
THE SUPERMAN FAMILY #209
THE UNEXPECTED #213
UNKNOWN SOLDIER #254
WARLORD #48
WEIRD WAR TALES #102
WONDER WOMAN #282
WORLD'S FINEST COMICS #270

HEAVY METAL #51 [VS#3]
NATIONAL LAMPOON #135 [V2#35]

THE AMAZING SPIDER-MAN #219
THE AVENGERS #210
CAPTAIN AMERICA #260
CONAN THE BARBARIAN #125
CRAZY MAGAZINE #76
DAREDEVIL #173
DAZZLER #6
THE DEFENDERS #98
DOCTOR STRANGE #48
FANTASTIC FOUR #233
GHOST RIDER #59
THE INCREDIBLE HULK #262
THE INCREDIBLE HULK ANNUAL #10
IRON MAN #149
KA-ZAR THE SAVAGE #5
MARVEL PREMIERE #61 [Star-Lord]
MARVEL SUPER ACTION #34
MARVEL SUPER-HEROES #100
MARVEL TALES #130
MARVEL TEAM-UP #108
MARVEL TWO-IN-ONE #78
MASTER OF KUNG FU #103
MICRONAUTS #32
MOON KNIGHT #10
PETER PARKER, THE SPECTACULAR SPIDER-MAN #57
POWER MAN AND IRON FIST #72
ROM #21
THE SAVAGE SHE-HULK #19
THE SAVAGE SWORD OF CONAN #66
SGT. FURY #165
SPIDER-WOMAN #39
STARBURST #33
STAR TREK #15
STAR WARS #50
THOR #310
THE UNCANNY X-MEN #148

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YOU HEARD ME, BOYS! WE'RE GONNA RUN A COUPON AD OFFERING 1/3 OFF ON ALL MERCHANDISE IN ALL OF OUR STORES!
STOP CRYING AND START PACKING, PLANT: IT LOOKS LIKE LOTS OF OVERTIME FOR YOUR WAREHOUSE!
YOUR VACATION CAN WAIT, BUSER, WE'LL NEED LOTS OF POSTERS, CARDS AND BUTTONS, AND GET ME MORE CIGARS WHILE YOURE AT IT!
NO BUTS, BARRETT! I WANT ALL THE STORES SPIC 'N SPAN BY APRIL 1ST!
C+C
CHOKE PFFTTTTTT!!!
DO YOU HEAR ME, MAPLE? BETTER START UPPING OUR NEW COMIC ORDERS, NOW!
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BOSER/ SIMON

1/3 OFF? YES, C+C WILL TRY ANYTHING TO GET NEW OUT-OF-TOWNERS AND DIE-HARD MAIL-ORDER COLLECTORS INTO OUR STORES (NOT TO MENTION KEEPING OUR ALERT LOYAL CUSTOMERS HAPPY!!) HERE'S THE ONLY CATCH: YOU CAN USE THE 1/3 OFF COUPON ONLY ONCE IN ONLY ONE OF OUR STORES! SO MAKE IT COUNT! PUT THESE JOKERS TO WORK!

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Frankenstein III—Bernie Wrightson. Some of the six b&w illustrations [illegible] Limited edition [illegible] portfolio with [illegible] illustrated [illegible] $15.00

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(Fits new and recent comics)
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100	for	$ 5.00	$ 8.00
300	for	11.25	16.25
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2,000	for	60.50	80.50
3,000	for	90.50	120.50
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5,000	for	149.00	199.00
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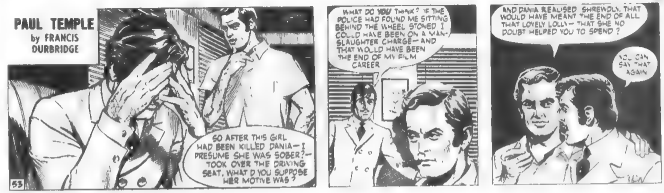
OHIO RESIDENTS PLEASE ADD 5½% OHIO SALES TAX

Foreign prices are higher due to much higher postage charges.

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
SUDDENLY THOUGHT DECIDES TO "TELL TEMPLE ALL..."
YES, I REMEMBER...
I WAS INVOLVED IN A ROAD ACCIDENT. YOU MUST HAVE READ ABOUT IT...
52
I HAD BEEN DRINKING... I WAS DRUNK. A GIRL WAS KILLED...
DANIA KNEW I HADN'T A HOPE OF GETTING AWAY WITH IT. SHE SAID "YOU'D BETTER GO SEE BEFORE THE POLICE ARRIVE!"


PAUL TEMPLE
by FRANCIS DURBRIDGE
SO AFTER THIS GIRL HAD BEEN KILLED, DANIA— I PRESUME SHE WAS SOBER?— TOOK OVER THE DRIVING SEAT. WHAT D'YOU SUPPOSE HER MOTIVE WAS?
53
WHAT DO YOU THINK? IF THE POLICE HAD FOUND ME SITTING BEHIND THE WHEEL STONED I COULD HAVE BEEN ON A MANSLAUGHTER CHARGE— AND THAT WOULD HAVE BEEN THE END OF MY FILM CAREER
AND DANIA REALISED SHREWDLY THAT WOULD HAVE MEANT THE END OF ALL THAT LOVELY LOLLY— THAT SHE NO DOUBT HELPED YOU TO SPEND?
I'D CAN SAY THAT AGAIN

PAUL TEMPLE
by FRANCIS DURBRIDGE
LET'S HAVE SOME SUNLIGHT IN HERE... BY GOD I NEED IT!
I'M SURE YOU DO— BUT YOU HAVEN'T TOLD ME THE WHOLE STORY YET JEREMY
64
WELL— THERE'S NOT MUCH MORE. DANIA THOUGHT SHE WOULD GET AWAY WITH A FINE— WHICH I WOULD PAY OF COURSE. BUT SHE GOT A SUSPENDED SENTENCE...
AND THEN SHE BEGAN TO TURN THE SCREW
SHE DID THAT... UNTIL I WAS VIRTUALLY BROKE. SHE CONNED ME ALL RIGHT— ALWAYS THREATENING TO TELL THE POLICE THAT I WAS AT THE DRIVING WHEEL WHEN THE GIRL WAS KILLED!

PAUL TEMPLE
by FRANCIS DURBRIDGE
65
I BELIEVE ERIC TRAILL THE HELICOPTER PILOT IS MIXED UP IN THIS DEVIL'S BUSINESS. WOULD YOU KNOW ANYTHING ABOUT THAT, JEREMY?
WOULD I NOT! HE'S MY CURRENT LOVER. HE HELPED HER COOK UP THIS CRAZY BLACKMAIL SCHEME WHEN I'D NO MORE MONEY TO PAY UP WITH MYSELF!
WAS IT TRAILL WHO GOT YOU OUT OF THE FILM CAMP— BY HELICOPTER?
WHO ELSE? THE LETTER HE BROUGHT FROM DANIA MADE IT CLEAR THAT IF I DIDN'T GO WITH HIM, SHE WOULD TELL THE POLICE ALL

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
56
RIGHT, THEN— NOW WE KNOW THE WHOLE TRUTH. YOU'RE COMING BACK WITH ME, JEREMY TO SORT THIS NONSENSE OUT
NOT ON YOUR LIFE... DIANA WOULD SPILL THE BEANS... AND I'D BE FINISHED
BUT WE CAN PROVE THAT SHE CONSPIRED WITH TRAILL TO ABDUCT YOU! SHE WOULDN'T DARE!
YOU DON'T KNOW DIANA! I'M DEFINITELY NOT MOVING OUT OF HERE, TEMPLE
THEN THERE'S ONLY ONE THING FOR IT... SORRY, JEREMY!

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE HAS PUT JEREMY WRIGHT 'OUT'... NOW HE AGAIN ASSUMES THE ROLE OF THE GIRL'S "DOCTOR"...
RECEPTION? DR. BOLTON SPEAKING... MY PATIENT SENOR THOMPSON HAS HAD A SLIGHT CORONARY... PLEASE CALL A PRIVATE AMBULANCE
97
WHETHER YOU LIKE IT OR NOT, JEREMY, I'VE GOT TO GET YOU OUT OF HERE!
DR. BOLTON
THAT'S RIGHT. THE PATIENT IS IN HERE. HE IS UNCONSCIOUS— AND NEEDS GENTLE HANDLING

PAUL TEMPLE
by FRANCIS DURBRIDGE
98
PASITO MANLE...
WHAT IN THE WORLD'S GOING ON?
YOUR HUSBAND'S BECKONING US...
WELL, I'VE GOT JEREMY. HE'S ER- SLIGHTLY UNCONSCIOUS. I WANT YOU TO TRAVEL WITH HIM, IF HE COMES TO— DO YOUR BEST TO KEEP HIM QUIET!

PAUL TEMPLE
by FRANCIS DURBRIDGE
WAIT A MINUTE! THESE LADIES WILL TRAVEL WITH MY PATIENT
99
HE IS TO BE TAKEN TO QUANTO FILM UNIT, NORTH OF TEGANO. I WILL FOLLOW IN MY CAR
SI SENOR!
WELL— LOOK WHO'S HERE... ERIC TRAILL!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
60
HEY, TRA'L... STOP!
HE SAW THE AMBULANCE— AND PANICKED! IN YOU GO— I'LL TRY AND PICK HIM UP...
...IF HE HASN'T GOT TOO MUCH OF A START!

PAUL TEMPLE
by FRANCIS DURBRIDGE
61
TEMPLE CATCHES UP WITH ERIC TRA'L AT TRAFFIC LIGHTS...
THAT'S M.M... BUT THE QUESTION IS— WAS HE SEEN ME?
THERE IS TEMPLE'S OLD BANGER. WHAT THE HELL'S HE UP TO?
I'LL SWEAR THAT WAS JEREMY WRIGHT THEY WERE LOADING INTO THAT AMBULANCE!

PAUL TEMPLE
by FRANCIS DURBRIDGE
62
I SHOULD HAVE KNOWN! HE'LL BE MAKING FOR THE HELICOPTER!
REFRESHMENTS
PRONTO, SANCHO... PRONTO!
STOP, SENOR... YOU WISH YOUR HEAD CUT OFF?

PAUL TEMPLE
by FRANCIS DURBRIDGE
DROP OFF, TEMPLE... YOU'VE HAD A LONG ENOUGH RIDE!
YOU'LL NEVER... GET AWAY... WITH THIS!
RIGHT, TEMPLE— I'LL HAVE TO USE MY HIDDEN PERSUADER

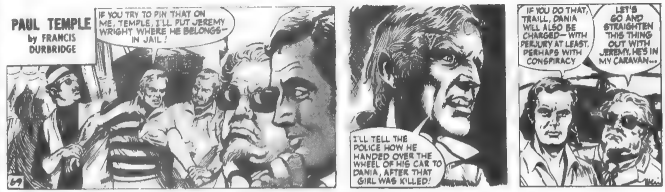
PAUL TEMPLE
by FRANCIS DURBRIDGE
DROP THAT GUN, TRAILL— OR WE'LL BOTH BE FOR IT!...
AS TEMPLE AND TRAILL STRUGGLE FOR THE GUN, THE HELICOPTER STARTS AEROBATICS...
FOR GOD'S SAKE, TEMPLE— YOU'RE BREAKING MY ARM!
YOU WOULD HAVE BROKEN MY NECK— AT LEAST!

PAUL TEMPLE
by FRANCIS DURBRIDGE
RIGHT... NOW WE'VE SORTED THINGS OUT, TRAILL... JET COURSE FOR THE FILM UNIT— AND NO MESSING ABOUT!
WE SEEM TO HAVE A RECEPTION COMMITTEE, TRAILL... PUT HER DOWN IN THE USUAL SPOT
THANK HEAVEN... THERE'S PAUL!
AND ERIC TRAILL I DIDN'T EXPECT TO SEE AGAIN!

PAUL TEMPLE
by FRANCIS DURBRIDGE
HERE'S YOUR MAN, LEON... I SUGGEST YOU PUT HIM UNDER HOUSE ARREST!
I TAKE IT JEREMY WRIGHT HAS BEEN SAFELY RETURNED TO YOU?
YES— THANKS TO YOU AND STEVE... BUT I STILL DON'T UNDERSTAND...
ERIC TRAILL ORGANISED THE WHOLE BUSINESS OF KIDNAPPING JEREMY... WE COULD ALSO PIN ON HIM CHARGES OF BLACKMAIL— AND ATTEMPTED MURDER!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
ATTEMPTED MURDER, DO YOU SAY ? YOU MEAN HE TRIED TO KILL JEREMY ?
NO, ME!
HE TRIED TO DROP ME OFF THE HELICOPTER—AT 500 FEET, I RECKON THAT WOULD CERTAINLY HAVE BEEN LETHAL!
AND JUST TO CLINCH MATTERS, HE PULLED THIS GUN ON ME...
68


PAUL TEMPLE
by FRANCIS DURBRIDGE
IF YOU TRY TO PIN THAT ON ME, TEMPLE, I'LL PUT JEREMY WRIGHT WHERE HE BELONGS— IN JAIL!
I'LL TELL THE POLICE HOW HE HANDED OVER THE WHEEL OF HIS CAR TO DANIA, AFTER THAT GIRL WAS KILLED!
IF YOU DO THAT, TRAILL, DANIA WILL ALSO BE CHARGED— WITH PERJURY AT LEAST, PERHAPS WITH CONSPIRACY.
LET'S GO AND STRAIGHTEN THIS THING OUT WITH JEREMY. HE'S IN MY CARAVAN...
69

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE! I HAVE TO THANK YOU FOR GETTING ME OUT OF THIS MESS— EVEN IF YOU DID KNOCK ME COLD
YOU'RE NOT OUT OF IT YET, JEREMY... LOOK WHO'S HERE!
GOOD HEAVENS! IT'S DANIA!
70

PAUL TEMPLE
by FRANCIS DURBRIDGE
JEREMY! THEY TOLD ME AT THE PENSION THAT YOU'D HAD A CORONARY... I WAS SO WORRIED!
YOU— WORRIED ? ABOUT ME? THAT'S SOMETHING NEW.
IT'S A BIT TOO LATE FOR TEARS, DANIA
WHAT ARE WE DOING— ALL THIS TALK. I'VE GOT A FILM TO MAKE.
NOTHING'S STOPPING YOU NOW, LEON
71

PAUL TEMPLE
and the
GROOMGATE
KILLER
by FRANCIS DURBRIDGE

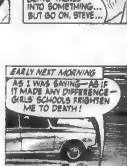
HEL— THAT'S IT, STEVE... ANOTHER SPLENDID EXAMPLE OF BRITAIN'S FINEST YOUTH INSTIABLE PUBLIC!
GOOD FOR YOU— BIGHEAD! SO YOU CAN COME DOWN TO DORSET WITH ME TOMORROW

DORSET? WHO DO WE KNOW IN DORSET?
NOBODY... BUT TOMORROW YOU COULD MAKE THE ACQUAINTANCE OF UPWARDS OF TWO HUNDRED GIRLS!

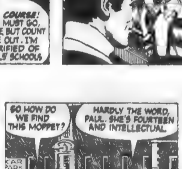
I FEEL I'M BEING TALKED INTO SOMETHING... BUT GO ON, STEVE...

PAUL TEMPLE
by FRANCIS DURBRIDGE
REMEMBER DEAR OLD EDWINA GRANT? SHE'S STRANDED IN SOUTH AFRICA— CAN'T GET TO HER DAUGHTERS SCHOOL PRIZE-GIVING AND FOUNDER'S DAY— WANTS ME TO STAND IN FOR HER
OF COURSE! YOU MUST GO, STEVE BUT COUNT ME OUT. I'M TERRIFIED OF GIRLS' SCHOOLS

BESIDES, THE OLD WAGON HAS TO GO IN FOR SERVICING...
TOO BAD— SO WE'LL DRIVE DOWN IN MINE!


EARLY NEXT MORNING
AS I WAS SAYING— AS IF IT MADE ANY DIFFERENCE— GIRLS' SCHOOLS FRIGHTEN ME TO DEATH!

PAUL TEMPLE
by FRANCIS DURBRIDGE
I BET IT USED TO SAY "FOR THE DAUGHTERS OF GENTLEFOLK!"
GROOMGATE HALL SCHOOL FOR GIRLS
PRINCIPAL: MISS MONICA FARSON-BYRNE, M.A.


SO HOW DO WE FIND THIS MOPPET?
HARDLY THE WORD, PAUL. SHE'S FOURTEEN AND INTELLECTUAL.

EXCUSE ME— WE'RE LOOKING FOR JANICE GRANT... HER MOTHER COULDN'T GET HERE...
OH, YES... I'M HER FORM MISTRESS. WE'LL SOON FIND HER

PAUL TEMPLE
by FRANCIS DURBRIDGE
I SAW JANICE ONLY A FEW MOMENTS AGO... AH, THERE SHE IS!

JANICE— MR. AND MRS. TEMPLE. THEY'VE COME TO SPEECH DAY BECAUSE YOUR MOTHER COULDN'T GET HERE. PERHAPS YOU'LL SHOW THEM TO THEIR SEATS...

WHAT AN ODD CHILD. SHE HASN'T SAID A WORD!
VERY SOMBRE... A LITTLE SINISTER, EVEN!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
THEY'RE NEARLY TEN MINUTES LATE STARTING
THERE SEEMS TO BE A BIT OF A BUZZ ON THE PLATFORM
5

AS YOU SEE, THE PRINCIPAL IS NOT HERE... YOU WILL GO QUIETLY AND FIND HER — LOOK IN HER FLAT— THE ADMIN OFFICE— THE SENIOR STAFF ROOM

PAUL TEMPLE
by FRANCIS DURBRIDGE
THIS IS RIDICULOUS, STEVE! I'M SLIPPING OUT FOR A SMOKE
ALL RIGHT, PAUL. BUT NO SLIPPING OFF TO THE LOCAL. I'VE GOT THE CAR KEYS.
SPEECH DAY AT GROOMGATE HALL IS HELD UP BY THE ABSENCE OF THE HEADMISTRESS...
6
1224

PAUL TEMPLE
by FRANCIS DURBRIDGE
NOW TAKE IT EASY... MISS FARSON-BYRNE— SHE'S THE PRINCIPAL, ISN'T SHE?
YES— AND SHE'S DEAD, I TELL YOU— DEAD!
7

YOU MUST HAVE BEEN MISTAKEN... TELL ME WHAT YOU SAW
GO UPSTAIRS AND SEE FOR YOURSELF. IF YOU DON'T BELIEVE ME! BUT DON'T ASK ME TO— TO GO UP THERE AGAIN...

PAUL TEMPLE
by FRANCIS DURBRIDGE
8
IT'S IN THERE... MISS SITTING ROOM... THE DOOR ON THE LEFT, BUT I CAN'T GO IN!
ALL RIGHT, MY DEAR. YOU WAIT HERE. I'LL TAKE A LOOK

I'M SORRY, ANGELA. IT IS MURDER... NOW I WANT YOU TO BE VERY BRAVE. GO DOWN THE BIG HALL AND FETCH THE DEPUTY PRINCIPAL. BUT TELL NOBODY ELSE WHATEVER YOU DO
I-I UNDERSTAND

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
I WILL, MR. TEMPLE!
REMEMBER, NOW— TELL NOBODY EXCEPT MRS. FREEMANTLE, AND ASK HER TO COME UP HERE RIGHT AWAY
WELL, ANGELA... DID YOU FIND HER?
YES, MRS. FREEMANTLE... SHE'S IN HER FLAT... BUT I MUST SPEAK TO YOU ALONE!
WHAT DID YOU SAY? MURDERED? YOU MUST BE OUT OF YOUR MIND, CHILD!
NO, MRS. FREEMANTLE, TRULY! MR. TEMPLE'S UP THERE. HE SENT ME TO FIND YOU...
PAUL TEMPLE
by FRANCIS DURBRIDGE
MATRON... ANGELA HAS HAD A NASTY SHOCK. SEE THAT SHE GOES STRAIGHT TO BED— AND GIVE HER A MILD SEDATIVE
YES, MRS. FREEMANTLE
MRS. FREEMANTLE FINDS PAUL TEMPLE IN THE PRINCIPAL'S FLAT...
MR. TEMPLE? WHAT IS THIS NONSENSE ANGELA IS TALKING— ABOUT MURDER?
NO NONSENSE, MRS. FREEMANTLE. IT HAPPENED! TAKE A LOOK IN THE SITTING ROOM...
OH, NO!... NOT POOR MONICA! WHO COULD HAVE DONE SUCH A DREADFUL THING?
PAUL TEMPLE
by FRANCIS DURBRIDGE
MRS. FREEMANTLE, I SUGGEST YOU TRY TO FORGET WHAT YOU HAVE SEEN FOR A FEW MINUTES... GO DOWN TO THE ASSEMBLY HALL AND TELL THE PARENTS AND STAFF THAT THE PRIZE-GIVING IS POSTPONED OWING TO THE SERIOUS ILLNESS OF THE PRINCIPAL...
AND DON'T ANSWER ANY QUESTIONS! NOTHING MUST BE SAID UNTIL THE POLICE HAVE BEEN INFORMED— AND I WILL SEE TO THAT. AND PLEASE FIND MY WIFE AND SEND HER UP HERE
I'LL DO THAT, MR. TEMPLE
HALLO! PUT ME THROUGH TO COUNTY POLICE HEADQUARTERS PLEASE... AS QUICKLY AS POSSIBLE!
PAUL TEMPLE
by FRANCIS DURBRIDGE
PAUL— WHAT'S HAPPENED?
SOMETHING VERY NASTY INDEED...
MEANWHILE, ANGELA HAS BEEN PUT TO BED BY THE MATRON...
ANGELA— YOU MUST TELL ME MY DEAR... IS MISS FARSON-BYRNE SERIOUSLY ILL?
I-I CAN'T TELL YOU, MRS. MOODLEY...
I CAN'T HEAR WHAT THEY'RE SAYING...
S-S-SH!

THE MIDWEST'S GREATEST COMIC BOOK SHOWS!!

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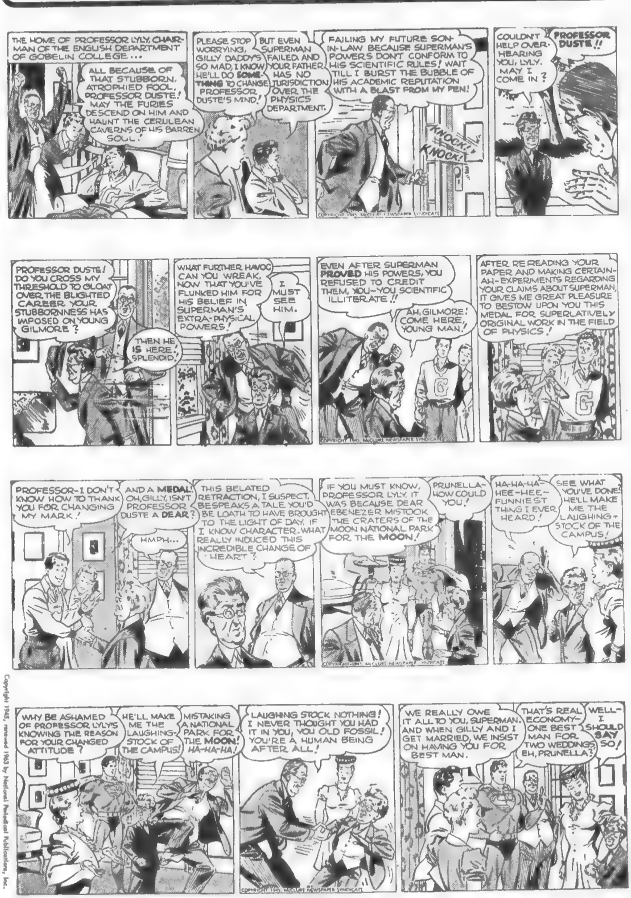
SUPERMAN by Siegel & Shuster


THE HOME OF PROFESSOR LYLY, CHAIRMAN OF THE ENGLISH DEPARTMENT OF GOBELIN COLLEGE...
ALL BECAUSE OF THAT STUBBORN, ATROPHIED FOOL, PROFESSOR DUSTE! MAY THE FURIES DESCEND ON HIM AND HAUNT THE CERULEAN CAVERNS OF HIS BARREN SOUL!
PLEASE STOP WORRYING, GILLY DADDY'S SO MAD, I KNOW HELL DO SOME THING TO CHANGE PROFESSOR DUSTE'S MIND!
BUT EVEN SUPERMAN FAILED, AND YOUR FATHER HAS NO JURISDICTION OVER THE PHYSICS DEPARTMENT.
FAILING MY FUTURE SON-IN-LAW BECAUSE SUPERMAN'S POWERS DON'T CONFORM TO HIS SCIENTIFIC RULES! WAIT TILL I BURST THE BUBBLE OF HIS ACADEMIC REPUTATION WITH A BLAST FROM MY PEN!
KNOCK! KNOCK!
COULDN'T HELP OVERHEARING YOU, LYLY. MAY I COME IN?
PROFESSOR DUSTE!!
PROFESSOR DUSTE! DO YOU CROSS MY THRESHOLD TO GLOAT OVER THE BLIGHTED CAREER YOUR STUBBORNNESS HAS IMPOSED ON YOUNG GILMORE?
THEN HE IS HERE, SPLENDID!
WHAT FURTHER HAVOC CAN YOU WREAK NOW THAT YOU'VE FLUNKED HIM FOR HIS BELIEF IN SUPERMAN'S EXTRA-PHYSICAL POWERS!
I MUST SEE HIM.
EVEN AFTER SUPERMAN PROVED HIS POWERS, YOU REFUSED TO CREDIT THEM, YOU—YOU SCIENTIFIC ILLITERATE!!
AH, GILMORE! COME HERE, YOUNG MAN!
AFTER RE-READING YOUR PAPER AND MAKING CERTAIN ALL EXPERIMENTS REGARDING YOUR CLAIMS ABOUT SUPERMAN, IT GIVES ME GREAT PLEASURE TO BESTOW UPON YOU THIS MEDAL FOR SUPERLATIVELY ORIGINAL WORK IN THE FIELD OF PHYSICS!
PROFESSOR—I DON'T KNOW HOW TO THANK YOU FOR CHANGING MY MARK!
AND A MEDAL ON GILLY, ISN'T PROFESSOR DUSTE A DEAR?
HMPH!...
THIS BELATED RETRACTION, I SUSPECT, BESPEAKS A TALE YOU'D BE LOATH TO HAVE BROUGHT TO THE LIGHT OF DAY. IF I KNOW CHARACTER, WHAT REALLY INDUCED THIS INCREDIBLE CHANGE OF HEART?
IF YOU MUST KNOW, PROFESSOR LYLY, IT WAS BECAUSE DEAR EBENEZER MISTOOK THE CRATERS OF THE MOON NATIONAL PARK FOR THE MOON!
PRUNELLA—HOW COULD YOU!
HA-HA-HA-HEE-HEE—FUNNIEST THING I EVER HEARD!
SEE WHAT YOU'VE DONE! WELL MAKE ME THE LAUGHING-STOCK OF THE CAMPUS!
WHY BE ASHAMED OF PROFESSOR LYLY'S KNOWING THE REASON FOR YOUR CHANGED ATTITUDE?
HE'LL MAKE ME THE LAUGHING-STOCK OF THE CAMPUS!
MISTAKING A NATIONAL PARK FOR THE MOON! HA-HA-HA!
LAUGHING STOCK, NOTHING! I NEVER THOUGHT YOU HAD IT IN YOU, YOU OLD FOSSIL! YOU'RE A HUMAN BEING AFTER ALL!
WE REALLY OWE IT ALL TO YOU, SUPERMAN, AND WHEN GILLY AND I GET MARRIED, WE INSIST ON HAVING YOU FOR BEST MAN.
THAT'S REAL ECONOMY—ONE BEST MAN FOR TWO WEDDINGS! EH, PRUNELLA?
WELL—I SUPPOSE I SHOULD SAY SO!

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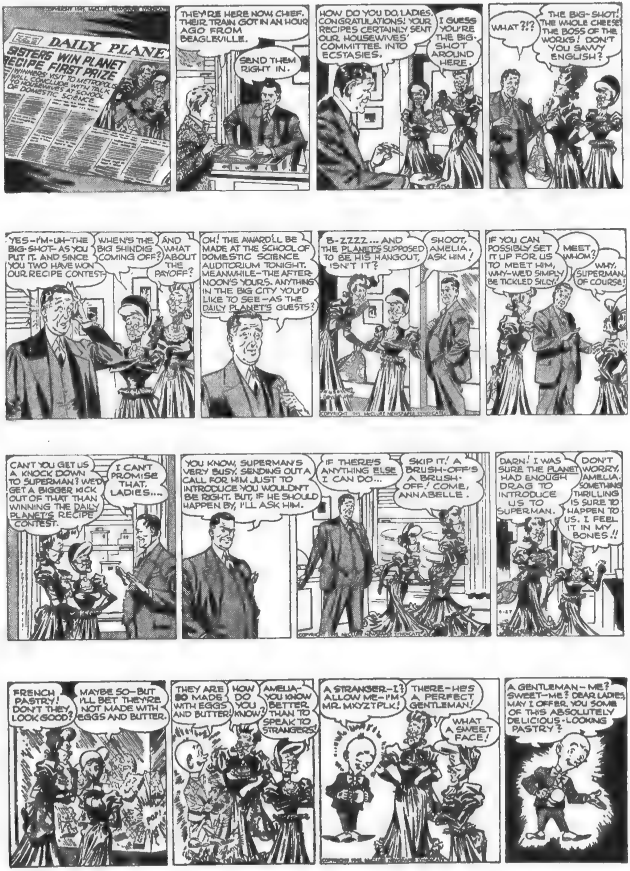
The Menomonee Falls Gazette


EXTRA! DAILY PLANET
SISTERS WIN PLANET RECIPE FIRST PRIZE
THEY'RE HERE NOW, CHIEF. THEIR TRAIN GOT IN AN HOUR AGO FROM BEAGLEVILLE.
SEND THEM RIGHT IN.
HOW DO YOU DO, LADIES. CONGRATULATIONS! YOUR RECIPES CERTAINLY SENT OUR HOUSEWIVES' COMMITTEE INTO ECSTASIES.
I GUESS YOU'RE THE BIG-SHOT AROUND HERE.
WHAT???
THE BIG-SHOT! THE WHOLE CHEESE! THE BOSS OF THE WORKS! DON'T YOU SAVVY ENGLISH?
YES-I'M-UH-THE BIG-SHOT- AS YOU PUT IT. AND SINCE YOU TWO HAVE WON OUR RECIPE CONTEST-
WHEN'S THE BIG SHINDIG COMING OFF?
AND WHAT ABOUT THE PRIZE?
OH! THE AWARD'LL BE MADE AT THE SCHOOL OF DOMESTIC SCIENCE AUDITORIUM TONIGHT. MEANWHILE-THE AFTERNOON'S YOURS. ANYTHING IN THE BIG CITY YOU'D LIKE TO SEE-AS THE DAILY PLANET'S GUESTS?
B-ZZZZ... AND THE PLANET'S SUPPOSED TO BE HIS HANGOUT, ISN'T IT?
SHOOT, AMELIA, ASK HIM!
IF YOU CAN POSSIBLY SET IT UP FOR US TO MEET HIM, WHY-WE'D SIMPLY BE TICKLED SILLY!
MEET WHOM?
WHY, SUPERMAN, OF COURSE!
CAN'T YOU GET US A KNOCK DOWN TO SUPERMAN? WE'D GET A BIGGER KICK OUT OF THAT THAN WINNING THE DAILY PLANET'S RECIPE CONTEST.
I CAN'T PROMISE THAT, LADIES...
YOU KNOW, SUPERMAN'S VERY BUSY. SENDING OUT A CALL FOR HIM JUST TO INTRODUCE YOU WOULDN'T BE RIGHT. BUT, IF HE SHOULD HAPPEN BY, I'LL ASK HIM.
IF THERE'S ANYTHING ELSE I CAN DO-
SKIP IT! A BRUSH-OFF'S A BRUSH-OFF! COME, ANNABELLE.
DARN! I WAS SURE THE PLANET HAD ENOUGH DRAG TO INTRODUCE US TO SUPERMAN.
DON'T WORRY, AMELIA. SOMETHING THRILLING IS SURE TO HAPPEN TO US. I FEEL IT IN MY BONES!!
FRENCH PASTRY! DON'T THEY LOOK GOOD?
MAYBE SO-BUT I'LL BET THEY'RE NOT MADE WITH EGGS AND BUTTER.
THEY ARE SO MADE! WITH EGGS AND BUTTER!
HOW DO YOU KNOW?
AMELIA- YOU KNOW BETTER THAN TO SPEAK TO STRANGERS!
A STRANGER-I'LL ALLOW ME-I'M MR. MXYZTPLK!
THERE-HE'S A PERFECT GENTLEMAN!
WHAT A SWEET FACE!
A GENTLEMAN- ME? SWEET- ME? DEAR LADIES, MAY I OFFER YOU SOME OF THIS ABSOLUTELY DELICIOUS-LOOKING PASTRY?

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The Gazette

The Menomonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and supposedly monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary news-print, the others were done with a heavier, more durable stock. Issues 1 through 46 were sixteen pages each; 47 through 51 were twenty pages each, 52 through 94 were twenty-four apiece; 95 through 126 were the largest at forty-eight pages each; 127 through 216 were each forty pages; 224 to 226 were thirty-two pages each; and the last six issues were each twenty-four pages.

Each page of the GAZETTE featured six dailies or a Sunday tabloid page or two Sunday half-tabs. Occasionally (especially in the later issues that had a reduced number of strips to draw from) there were more than one week of the strip in an issue. Nearly all the features appeared as one week (6 dailies, one Sunday, or all seven days) of comics per issue. Strips listed as "Contemporary" were dated the week before the date of the issue. Foreign strips were reprinted in the GAZETTE from England, Argentina and Australia. The other reprint strips are American material from the Thirties to the Sixties either taken from old proofs or old clipped dailies that were retouched to return the reproduction quality to as close as possible to the original.

CONTEMPORARY (1971–1976) STRIPS:
AMBLER (d, Doug Wildey) #46-94
AMBLER (d&S, Doug Wildey) #95-108
APT. 3-G (d, Alex Kotzky) #95-223
BIG BEN BOLT (d, John Cullen Murphy) #95-126
BRICK BRADFORD (d, Paul Norris) #52-223
BROOM-HILDA (d, Russell Myers) #226
BUZ SAWYER (d, Crane & Schiensker) #52-223
CAPTAIN EASY (d, Crooks & Lawrence) #95-228
CONCHY (d, James Childress) #226
DATELINE- DANGER! (d, McWilliams) #1-120
DICK TRACY (d, Gould & Fletcher) #95-223
DON KILDARE (d, Ken Bald) #95-223
FAWN (done especially for The GAZETTE, Joe Wehrle, Jr.) #142-161,163-171,173-176, 178,178i,181,183,188
FLASH GORDON (d, Dan Barry) #1-223
FRIDAY FOSTER (d&S, Longaron, Flessel, Morrow, Chaykin) #95-116
THE HEART OF JULIET JONES (d, Stan Drake) #95-223
HOWARD THE DUCK (d&S, Steve Gerber & Gene Colan) #227-232
JEFF COBB (d, Pete Hoffman) #1-201
JOE PALOOKA (d, Tony DiPreta) #192-223
JOHNNY HAZARD (d, Frank Robbins) #14-223
JOHNNY HAZARD (S, Frank Robbins) #95-223
KERRY DRAKE (d, Andriola) #95-107, 227-226
KERRY DRAKE (d&S, Alfred Andriola) #109-126
MANDRAKE (d, Falk & Fredericks) #1-223
MICKEY FINN (d, Morris Weiss) #192-223
ON STAGE (d, Leonard Starr) #46-94
ON STAGE (d&S, Leonard Starr) #95-226
THE PHANTOM (d, Lee Falk & Sy Barry) #1-223
PRINCE VALIANT (S, Foster & Murphy) #95-223
RICK O'SHAY (d, Stan Lynde) #66-226
RIP KIRBY (d, Dickenson & Prentice) #1-223
SECRET AGENT CORRIGAN (d, Archie Goodwin & Al Williamson) #1-223
STEVE CANYON (d, Milton Caniff) #52-94
STEVE CANYON (d&S, Milton Caniff) #95-223
STEVE ROPER AND MIKE NOMAD (d, Saunders & Overgard) #95-226
TARZAN (d, Russ Manning) #1-34
TARZAN (S, Russ Manning) #46-228
TERRY AND THE PIRATES (d, George Wunder) #52-65

FOREIGN STRIPS
AIR HAWK AND THE FLYING DOCTOR (d, John Dixon) #1-204
AIR HAWK (S, Dixon & Hart Amos) #6-232
GARTH (d, Frank Bellamy) #38-126, 127-181 (odd numbers only), 182-232
GUNNER (d, Jose Luis Salinas) #95-126, 127-153 (odd numbers only), 154-223
JAMES BOND (d, McCluskey, Hasak) #1-232
JEFF HAWKE (d, Sydney Jordan) #1-44,46-181, 195-232
MODESTY BLAISE (d, O'Donnell, Haldaway, Romero) #1-232
PAUL TEMPLE (d, Durbridge & Mendoza) #95-232
SCARTH 2195 A. D. (d, Luis Roa & Jo Addams) #95-126, 128-182 (even numbers only), 183-232
THE SEEKERS (d, Burns & Lillie) #95-232
TUG TRANSOM (d, O'Donnell & Sindall) #95-126, 127-147 (odd numbers only), 148-191

CLASSIC REPRINT STRIPS
BATMAN (d, 1943-46 Bob Kane) #95-232
BEN CASEY (d, 1962-66 Neal Adams) #46-232
BOBBY (d, 1948 Jerry Iger) #209,214-218
BUCK ROGERS (d, 1958-59 Murphy Anderson) #95-126, 128-146 (even numbers only)
CONNIE (S, 1931, 1936 Frank Godwin) #96-102, 207-214,217-220
DAN FLAGG (d&S, 1963 Don Sherwood & Alden McWilliams) #116-126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95-104
DRIFT MARLO (d, 1965 Cooke & Evans) #1-37
THE HAWK (d, 1946 Robert H. Webb) #219-225
KEVIN THE BOLD (S, 1955-57 Kreigh Collins) #209-213, 215-232
KRAZY KAT (d, 1927 George Herriman) #226-232
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #135-223
MALE CALL (d, 1940's Milton Caniff) #106-126, 127-141 (odd numbers only)
PETER SCRATCH (d, 1965-66 Elliott Caplin, Lou Fine, Neal Adams) #95-164
RED BARRY (d, 1935 Will Gould) #95-126, 128-152 (even numbers only)
RED RYDER (d, 1951-52 Fred Harman) #95-126, 128-140 (even numbers only)
SAM'S STRIP (d, 1962 Walker & Dumas) #226-228
THE SPIRIT (d, 1941-44 Eisner, Fine, Cole) #95-212
SUPERMAN (d, 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring) #10-232
TARZAN (d, 1947-51 Hogarth, Dan Barry, Boo Lubbers) #35-223
THIMBLE THEATRE (S, STARRING POPEYE (d, 1931 E.C. Segar) #226-232
WINDY CITY KITTY (d, 1948 Jack Crowe, never before published) #223-226

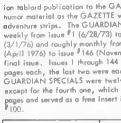
PRICES
Set AA: Issues #27,30,36,57,58,60,66,68-70, 72-74,79-85,87-94 (28 issues) $25 set + $1 each
Set BB: Issues #98,99,101,102, 105, 111-113, 115,120,121 (11 issues) $15 set + $1.25 each
Set CC: Issues #123-150 (28 issues) $32 set
Set DD: Issues #151-175 (25 issues) $30 set
Set EE: Issues #176-200 (25 issues) $30 set
Set FF: Issues #201-226 (26 issues) $30 set
Set GG: Issues #123-226 (104 issues) $115 set
Issues #123-226,228-230,232: $1.25 each
Set HH: (All available issues, same as AA, BB, GG and #228-230,232)(151 issues) $150 set

All prices listed include postage and handling charges within the United States and Canada. Any orders from overseas are required to add 10% for additional shipping and packing costs. Any issues not listed are out of print and no longer available from Street Enterprises.

This listing current as of December, 1980. This supercedes all previous listings.

The Guardian

The Menomonee Fall GUARDIAN was a companion tabloid publication to the GAZETTE. It featured humor material as the GAZETTE was devoted to adventure strips. The GUARDIAN was published weekly from issue #1 (6/28/73) to issue #141 (3/1/76) and roughly monthly from issue #142 (April 1976) to issue #146 (November 1976) the final issue. Issues 1 through 144 were sixteen pages each, the last two were each twelve pages. GUARDIAN SPECIALS were twelve pages each, except for the fourth one, which was only four pages and served as a free insert in GUARDIAN #100.



CONTEMPORARY (1973–1976) STRIPS.
ALLEY OOP (d, Dave Graue) #60-146, Specials 1-4
BC (d, Johnny Hart) #1-144
BEETLE BAILEY (d, Mort Walker) #1-144
BOON DOCK (d, George Breisacher) #65-146
THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1-146
EEK AND MEEK (d, Howie Schneider) #17-146
FEIFFER (w, Feiffer) #8-68 (even no. only), 69-77
FRANK AND ERNEST (d, Bob Thaves) #19, 61-146
FUNNY BUSINESS (d, Rog Bollen) #16-146
GASOLINE ALLEY (d, Dick Moores) #37-115
GASOLINE ALLEY (d&S, Dick Moores) #116-146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #112-129
GORDO (d, Gus Arriola) #39-144

JOE PALOOKA (d, Tony DiPreta) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Ann Saba) #118-140 (even no. only), 142-146
POGO (d, Walt Kelly, Henry Shikuma) #1-111
POGO (S, Walt Kelly, Henry Shikuma) #1-64,78-111
RICK O'SHAY (S, Stan Lynde) #1-129
SALLY BANANAS (d, Charles Bensatt) #1-36
WINTHROP (d, Dick Cavalli) #16-146

REPRINT STRIPS
ALLEY OOP (d, 1949-1950 V. T. Hamlin) #2-59
CAPTAIN EASY (d, 1951-52 Leslie Turner) #6-72
KRAZY KAT (d, 1927,33-35 Herriman) #1-60,116-143
MICKEY MOUSE (d, 1931-32 Disney Studios) #117-125, 128-146
ROMEO BROWN (d, English strip by O'Donnell and Holloway) #1-36
SAM'S STRIP (d, 1961-62 Dumas & Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31, 1933-35 E. C. Segar) #1-131, 133-146

PRICES:
Issues #1, 100 are $1 each. Issues #2-99, 101-146 are 75c each. Issue #2 is sold out.

Set R (#1, 2-25), Set S (#26-50), Set T (#51-75), Set U (#76-100), Set V (#101-125) $15 per set
Set W (#126-146) $13
Set X (#1, 3-50) $27
Set Y (#1, 3-100) $50
Set Z (#1, 3-146) $80
GUARDIAN SPECIAL #1-3 ..... 50c each

All prices include postage and handling for orders in the United States and Canada. Overseas orders must include an an additional 10% for shipping.

street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051

Harvey Coming Co[illegible]s

Once again, in our after-the-fact fashion, we're presenting the Harvey Comics from the last two months:

HOT STUFF No. 160, May. [2/5]

RICHIE RICH AND CADBURY No. 17, May. [2/5]

RICHIE RICH FORTUNES No. 56, May. [2/5]

RICHIE RICH ZILLIONZ No. 26, May. [2/5]

RICHIE RICH AND DOLLAR THE DOG No. 18, May. [2/12]

RICHIE RICH CASH No. 40, May. [2/12]

RICHIE RICH PROFITS No. 40, May. [2/12]

RICHIE RICH SUCCESS STORIES No. 98, May. [2/12]

RICHIE RICH DOLLARS AND CENTS No. 102, May. [2/19]

RICHIE RICH GEMS No. 36, May. [2/19]

RICHIE RICH GOLD AND SILVER No. 35, May. [2/19]

SAD SACK No. 280, May. [2/19]

RICHIE RICH No. 202, May. [2/26]

RICHIE RICH AND CASPER No. 39, May. [2/26]

THE FRIENDLY GHOST, CASPER No. 216, June. [3/12]

RICHIE RICH AND GLORIA No. 19, June. [3/12]

RICHIE RICH BANK BOOKS No. 52, June. [3/12]

RICHIE RICH RICHES No. 53, June. [3/12]

DEVIL KIDS No. 105, June. [3/19]

RICHIE RICH AND JACKIE JOKERS No. 43, June. [3/19]

RICHIE RICH JACKPOTS No. 51, June. [3/19]

RICHIE RICH MILLIONS No. 103, June. [3/19]

RICHIE RICH INVENTIONS No. 19, June. [3/26]

RICHIE RICH MONEY WORLD No. 52, June. [3/26]

RICHIE RICH VAULTS OF MYSTERY No. 40, June. [3/26]

SAD SACK AND THE SARGE No. 149, June. [3/26]

RICHIE RICH No. 203, June. [4/2]

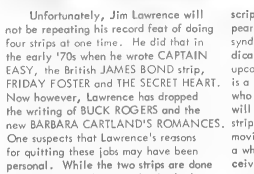
RICHIE RICH BILLIONS No. 41, June. [4/2]

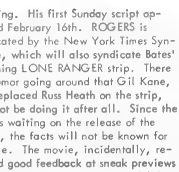
Comic Strip Circus

By Jacob Moraine

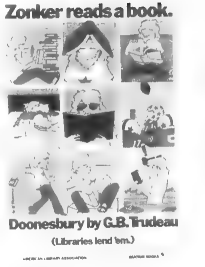
As many of you probably know, the strip-version of DALLAS began appearing on February 1st, 1981. The strip is not produced by Marvel Comics, as an earlier rumor, which I quoted in this column, had it. Rather, it is written by veteran strip-writer James Lawrence and drawn by Ron Harris, who has drawn Hanna-Barbera comic books. Harris is a strip fan, as shown by his letter to Cat Yronwode in THE BUYER'S GUIDE and the covers he did for the RIP KIRBY reprint books put out by the Pacific Comics Club. This strip has, not surprisingly, started out big with a list of 250 newspapers picking it up. One of the papers is THE GLOBE, a weekly national scandal sheet. So most cities will have the strip available in two papers. Below is the February 28th sample of this warm-hearted Texas family.

DALLAS


BOTH PAM AND BOBBY ARE WONDERING WHAT IS IN UP TO THIS TIME?
YOU MEAN THAT LITTLE BOY WITH THE CURLY DARK HAIR?
THAT'S JUST... CUNNING LITTLE RASCAL ISN'T HE?
VERY SO WHAT?


MAYBE YOUGHT TO TAKE A CLOSER LOOK, BOBBY!
HERE - TRY OFFERIN' HIM THIS LOLLYOP, PAM... HAPPEN TO KNOW HE'S VERY FOND OF ORANGE LOLLIPOPS?

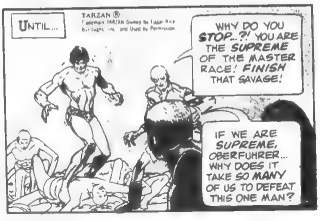
Unfortunately, Jim Lawrence will not be repeating his record feat of doing four strips at one time. He did that in the early '70s when he wrote CAPTAIN EASY, the British JAMES BOND strip, FRIDAY FOSTER and THE SECRET HEART. Now however, Lawrence has dropped the writing of BUCK ROGERS and the new BARBARA CARTLAND'S ROMANCES. One suspects that Lawrence's reasons for quitting these jobs may have been personal. While the two strips are done for different syndicates, they're both drawn by Gray Morrow. It doesn't seem likely that CAPTAIN EASY, which Lawrence continues to write, pays more than the CARTLAND strip, which is carried in bigger papers. It might, since EASY is owned by United Media Enterprises, which possibly can pay a higher salary on the adventure strip than on the romance strip, which they only syndicate and on which they have to pay royalties to Cartland. Since the Lawrence-Morrow partnership extended beyond the two strips to do work for HEAVY METAL and PLAYBOY, one hopes that they didn't have a falling out over their work.


Zonker reads a book.
Doonesbury by G.B. Trudeau
(Libraries lend ben.)
Copyright, 1980, G.B. Trudeau
Distributed by Universal Press Syndicate
ZONKER GOES TO THE LIBRARY
Poster featuring famous Zonker character being provided by Bantam Books for distribution to public libraries throughout the country.

BUCK ROGERS is now being written by Cary Bates. His first work on the strip appeared on February 2nd in the midst of a story Lawrence had been scripting. His first Sunday script appeared February 16th. ROGERS is syndicated by the New York Times Syndicate, which will also syndicate Bates' upcoming ONE RANGER strip. There is a rumor going around that Gil Kane, who replaced Russ Heath on the strip, will not be doing it after all. Since the strip is waiting on the release of the movie, the facts will not be known for a while. The movie, incidentally, received good feedback at sneak previews recently, so hopefully, Universal (who will release it following the demise of Associated Film Distributors) will not delay the film's appearance on the movie screens beyond this summer.

Gil Kane has left as artist of the TARZAN Sunday and Archie Goodwin is no longer the writer. Their replace-

THEY'RE SWARMING ALL OVER TARZAN... BUT THEY'VE FORGOTTEN ME! IF I CAN JUST REACH ONE OF THE DROPPED WEAPONS...
Tarzan
by EDGAR RICE BURROUGHS

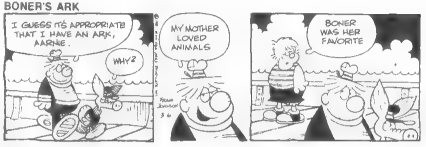

UNTIL...
WHY DO YOU STOP..?! YOU ARE THE SUPREME OF THE MASTER RACE! FINISH THAT SAVAGE!
IF WE ARE SUPREME, OBERFUHRER... WHY DOES IT TAKE SO MANY OF US TO DEFEAT THIS ONE MAN?

PERHAPS YOU MISLED US ABOUT OUR SUPERIORITY.. ABOUT MANY THINGS SINCE RAISING US FROM CHILDHOOD! PERHAPS IT IS TIME TO LEAVE THIS HIDDEN VALLEY AND LEARN FOR OURSELVES!
FOOL! IF YOU WON'T SLAY TARZAN ... I WILL!

A GUNSHOT STOPS WULF TODSTROM...
YOUR TINY THIRD REICH HAS CRUMBLED, OBERFUHRER... JUST LIKE THE ORIGINAL ONE!
NOW MILDRED MARCH AND I WILL LEAD YOUR "CHILDREN"...INTO THE REAL WORLD!

ment is Burne Hogarth on both jobs. Yes, the TARZAN Sunday has gone reprint, like the TARZAN daily did in 1972. It's nice to see Hogarth's work from the 1948 period, available at less than collectors' prices, however it's sad that the TARZAN strip isn't popular enough to make paying an artist and writer profitable. Perhaps if the upcoming movie, TARZAN THE APEMAN starring Myles O'Keefe and Bob Derek, is a hit, more papers will pick up the strip, revitalizing it. The last original TARZAN Sunday, which appeared February 1st, 1981, appears above.

I wonder if the recent re-release of the FRIDAY FOSTER movie will spur the Tribune-News Syndicate to bring



back the strip?

Mort Walker's BONER'S ARK is being signed by a different artist now. No longer does Walker's pseudonym Addison (his middle name) appear on the strip. Does that mean that Walker is no longer doing the strip? Not at all. The artist signing the strip since February 16th is Frank Johnson, Walker's long-time assistant. Johnson, who had a kid-strip of his own (BEANIE) drew the BEETLE BAILEY comic books as well as assisting on Walker's strips. Obviously, he was the one who did much of the drawing on BONER'S ARK, and now that the strip is firmly entrenched, Walker is letting Johnson sign, just as he lets Jerry Dumas sign SAM AND SILO. As you can see by the March 6th strip, the look of the strip hasn't changed.

Archie Goodwin and Al Williamson's first STAR WARS strip appeared February 9th, 1981. Goodwin and Williamson are likely to bring the strip to the heights of popularity it enjoyed when it began, if only the L.A. Times Syndicate can sell it to newspapers as a new STAR WARS strip. That is just what it is, since Goodwin's previous story for the strip was not an original by him, but an adaptation of Brian Daley's novel. So with a new look, new, better stories, and the continuing popularity of George Lucas's space saga, perhaps the strip will return to the papers that dropped it. Below, or somewhere on this page, is the February 20th strip.

JOHN DARLING, the humor strip by Tom Armstrong and Tom Batiuk, has had many guest-stars appearing as interview guests on Darling's show. But recently, a first occurred for the strip -- the first guest from another strip. While Mort Walker used characters from other strips in SAM'S STRIP as the main basis of the strip's humor, there have been comic characters guest-starring in other strips over the years, such as Superman (and Aquaman and Green Arrow) appearing in BATMAN, Joe Palooka in DIXIE DUGAN, and the Yellow Kid in BUSTER BROWN. If you don't recognize the guest-star in the following March 6th, 1981 JOHN DARLING, let me tell you that his wife gets the star billing, but he is the one known for inventing a delightful collation.

AND SO, MR. X, YOU REGULARLY BEAT UP YOUR NEIGHBOR AND VARIOUS SALESMEN! WAS THERE ANYONE ELSE?
WELL, EVERY ONCE IN A WHILE, I'D TANGLE WITH MY BOSS...
I SEE... AND HOW OLD WAS HE?
OH, ABOUT SIXTY-FIVE... BUT HE WAS REAL WIRY FOR HIS AGE!
JOHN DARLING

William Woolfolk, writer of THE SPIRIT while Will Eisner was in the army, as well as many comic book stories of the '40s and '50s, has written a best-seller paperback horror novel entitled THE SENDAI. Dealing with an IVF ("in vitre fertilization" -- the mating of sperm and egg in a lab dish) research program in a hospital, this novel shows what can go wrong with genetic engineering which ends up creating monsters, mongoloids, and mutants. THE SENDAI is due to be filmed either as a movie or a TV show.

Bill Barry was one of the pioneers of the revitilization of the adventure strip in 1976 when his strip adaptation of SHERLOCK HOLMES was picked up by a number of papers, reversing the trend to drop story strips and add only humor strips. Now he is trying a new twist in story strips, dramatizations of true stories of UFOs and other occult occurances. Below is an ad from the February 21st EDITOR AND PUBLISHER for his strip STRANGE ENCOUNTERS OF THE UNEXPLAINED AND BIZARRE, available from his Adventure Feature Syndicate.

WINNIE WINKLE, the long-running soap-opera strip created by the late Martin Branner in 1920, is getting a new artist. Max Van Bibber, who took over the drawing of the strip in 1960 and started signing it when Branner died some years later, is retiring. Van Bibber had been Branner's assistant for many years before taking over the art totally, and now that he has presided over the return of Winnie's long-lost husband Bill, he feels he can give up the daily grind. The Chicago Tribune-New York News Syndicate has been trying out different artists on the strip. Apparently they weren't happy with any of them, since each would be replaced by a returning Van Bibber after a short while. These artists tried, with greater and lesser success, to imitate Van Bibber's style, to create a contin-

a daily strip of true-life experiences, of the unexplained and bizarre!
STRANGE ENCOUNTERS! OF THE UNEXPLAINED AND BIZARRE
UNEXPLAINED PHENOMENA
GHOSTS WITCHCRAFT MYTHS AND MONSTERS
AND STRANGE POWERS
UNIDENTIFIED FLYING OBJECTS
afs Write or phone for samples Adventure Feature Syndicate, P.O. Box 18293, Glendale, Ca. 91209 (213) 247-1721

WINNIE WINKLE

THANK YOU FOR INVITING ME TO DINNER!
I THOUGHT YOU MIGHT CALL IT OFF AFTER ALL THE HARD LUCK YOU'VE BEEN HAVING AT YOUR PLACE OF BUSINESS, MRS. WRIGHT.
I DESPISE TO LET THAT DAMPEN THE SPIRIT OF THE DAY. WE'VE STILL GOT AN AWFUL LOT TO BE THANKFUL FOR.

ulty of appearance that strip fans demand, as opposed to comic book fans who don't really mind radical changes in a feature's look. However, the people at CT-NYNS have apparently despaired of finding a good artist who can continue the strip in a semblance of its earlier style and have turned the art over to -- ??? Henry Raduta is the writer. While the earlier tryout artists didn't sign the strip either, Van Bibber's signature still appeared on their strips. Since his signature doesn't appear on the new artist's strips, one can assume that the February 21st strip was Van Bibber's last daily. The new mystery artist first appeared on February 23rd. A clue might lie in the fact that CT-NYNS has plans to revive TERRY AND THE PIRATES when the big-budget movie comes out, and they've asked Joe Kubert to do a presentation for taking over the strip. Kubert plans to have Terry Lee remain in the Air Force, but as a roving troubleshooter rather than as an officer attached to a base. So the syndicate heards apparently asked Kubert to take over WINNIE WINKLE. Why doesn't he sign it? Possibly the case is the same as when Kubert did BIG BEN BOLT. Kubert only lays out and supervises the artwork which is done by his students from his comic art school. Does he do any more on the artwork? Judge for yourself from the strip below, the March 5th, 1981 daily showing Winnie and Bill. For comparison, see the Thanksgiving Day strip by Van Bibber from November 27th, 1980, showing Winnie, Bill (Wright), their daughter Wendy, and her boyfriend Tippy.

Did you know that Archie Goodwin and Al Williamson submitted samples for the STAR WARS strip before Russ Manning got the job of doing the strip?

Interview

Ron Harris, the artist of the new DALLAS strip, has kindly consented to a short interview. - JM

JACOB MORAINE: Are you the Harris that assists Thomas Warkentin on STAR TREK?

RON HARRIS: Yes, I'm the Harris who helps Thomas on STAR TREK. Usually, I pencil and Thomas letters, inks, and does the tones. Occasionally, I have

WINNIE WINKLE

THE PICTURE OF CONSCIENTIOUS MOTHER JOINED YOUR MEMORY DIDN'T IT?
I... I DON'T KNOW. MINE DIDN'T LOOK INSUFFERABLY FAMILIAR...
BUT THEN AGAIN, SHE'S TYPICAL OF WOMEN FROM THAT PART OF THE WORLD. DARK, EVEN DARK-HAIRED, BEAUTIFUL...
HONEY RADUTA
I HAVE A FEELING I MAY HAVE MET HER... BUT I CAN'T REMEMBER WHERE!
OH, BILL, WHAT ARE WE GOING TO DO?

inked everything but the main characters' faces (this on dailies only) and Thomas has finished the job. The only time I've done anything different was on the April 12th, 1981 Sunday, which I lettered, pencilled, inked and colored all by my lonesome. I can't give you specific dates on the strips on which I assisted because I don't have copies of most of my assist work. However, on all strips on which I helped, Thomas has graciously cosigned with my name.

JM: How did you get the DALLAS job? Do you know of any other artists that tried out for the strip?

RH: I got the DALLAS job thanks to working with Thomas. I heard through him that the original DALLAS-artist -- whoever that may have been (for sure not Romita, though) -- was unable to do the strip after all, and that the syndicate was looking for somebody else. I hustled down with samples and over the period of a couple weeks turned in lots and lots of sample drawings. Finally I got the job -- a prime case of being in the right place at the right time. I understand there was at least one other guy in the running.

JM: I thought I spotted Al McWilliams as the penciller on the first week of DALLAS. Did he assist you?

RH: So far all the work on DALLAS (save for three faces on a Sunday retouched by a LATS staff artist) has been mine. No assistants, not even Alden McWilliams (Alden McWilliams? In Los Angeles???). Thus, all the blame, as well as all the praise, must go to me. I intend to hold to this policy as long as my heart and my eyes hold out.

JM: I read in an article in the Chicago TRIBUNE that you did work for DC.

What did you do for them?

RH: The information about my work at DC came from the syndicate handout, which misread the info I gave them (perhaps for a better story?). I AM DOING my first strip for DC, a WEIRD WAR story for Mike Barr which I am now inking. Look for it at supermarkets everywhere.

JM: Was your work on Hanna-Barbera comic books for the Gold Key, Marvel or Charlton comics?

RH: I've worked only for the Hanna-Barbera comics people. What most American fans don't realize is that until recently the H-B comics department, edited by Mark Evanier, produced a flood of stories which were never printed in the U.S. This line showed up in weekly TV comics in France. The H-B comics employed the talents of the best of the L.A. people old and new, everyone from Dan Spiegle and Roger Armstrong to Scott Shaw and myself. Most of the hundreds of pages were written by the prolific and talented Sharman DiVano; others were written by Steve Gerber, Scott Shaw, Jack Enyart, and others. My own contribution was to pencil and ink a couple strips featuring H-B adventure characters, and to ink and letter a raft of stories pencilled by an old favorite penciller, Mike Sekowsky. All these stories were produced in English, by the way, and sent to France in stat form where they were lettered in French and colored. A lot of good stuff came out of that department. It's a shame none of it is likely to see print here, even if H-B does come up with a new domestic outlet. That's because most of the characters we did for France hadn't been seen here for years, and American kids aren't likely to even know who they are. The overseas comics department is now dormant.

A few more of the people involved come to mind: Carol Lay, Roman Arambula, Bill Ziegler, Steve Redzi, Dick Bickenbach, Art Cappello, that old-time H-B animator who practically designed half of their characters and whose name I can never remember, Gary Terry, Rich Collado... I'm not sure, but I think Paul Norris may have done some stuff... then there's Pat Boyette and Fred Himes, who turned out a lot of nice stuff... the list goes on!

Mike Tiefenbacher/W141 N5434 Van Buren Drive/
Menomonee Falls/Wisconsin/53051

You've seen the ads for back issues of the Menomonee Falls GAZETTE, so you know what it is, and you also know that many of them are no longer available. I have a few copies of most of the out-of-print issues, though some are completely gone.

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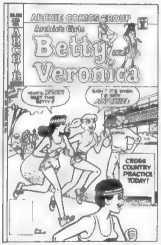

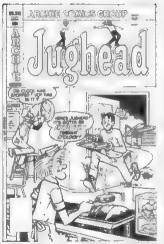

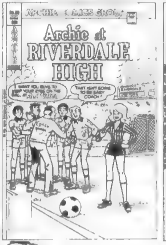

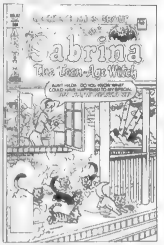

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Archie Coming Attractions

ARCHIE'S GIRLS, BETTY AND VERONICA No. 306, June. Stan Goldberg did the cover. [3/24]

ARCHIE'S JOKEBOOK No. 277, June. Stan Goldberg did the cover. [3/24]

ARCHIE'S PALS 'N' GALS No. 150, June. Stan Goldberg did the cover. [3/24]

PEP No. 374, June. Stan Goldberg did the cover. [3/24]

ARCHIE No. 305, June. Dan DeCarlo did the cover. [3/31]

JUGHEAD No. 313, June. Stan Goldberg did the cover. [3/31]

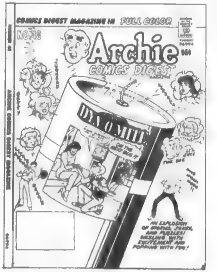
LAUGH No. 363, June. Stan Goldberg did the cover. [3/31]

ARCHIE COMICS DIGEST MAGAZINE No. 18, June. Dan DeCarlo did the cover. [4/8]

ARCHIE AT RIVERDALE HIGH No. 80, June. Stan Goldberg did the cover. [4/8]

JUGHEAD JONES COMICS DIGEST MAGAZINE No. 17, June. Dan DeCarlo did the cover.

SABRINA THE TEEN-AGE WITCH No. 67, June. Stan Goldberg did the cover. [4/8]



ARCHIE AND ME No. 127, June. Stan Goldberg did the cover. [4/15]

ARCHIE GIANT SERIES MAGAZINE No. 506, June. This issue contains another BETTY AND VERONICA SPECTACULAR. Dan DeCarlo did the cover. [4/15]

EVERYTHING'S ARCHIE No. 93, June. Stan Goldberg did the cover. [4/15]

JOKEBOOK COMICS DIGEST ANNUAL No. 8, June. Dan DeCarlo did the cover. [4/15]

Warren Coming Comics

CREEPY No. 128, June. This issue features a reprint (from CREEPY #10) of the Frank Frazetta cover. [4/14]

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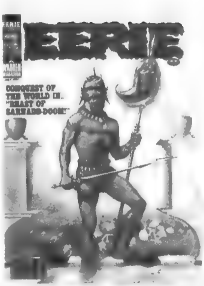
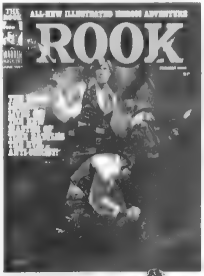


FAMOUS MONSTERS OF FILMLAND No. 174, June. [4/14]

VAMPIRELLA No. 96, June. This issue's cover is by Enrich. [4/14]

EERIE No. 122, July. Romas Kukalis did the cover. [4/21]

THE ROOK No. 9, June. Bob Larkin did the cover. [4/21]



Charlton News

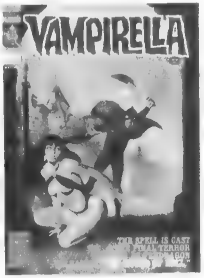
CHARLTON BULLSEYE #3 will be a science fiction issue, with art by Canadian Ian Carr, Hawaiian Gary Kato, and Fresno, Californian Gary Wray. There will be another funny animal issue -- comprised of three different strips featuring bunnies. (Assistant Editor Bill Pearson's prejudice against ducks is well-known). A future issue will include Alan Jim Hanley's MIGHTY BUGGERS, via an already-published three-pager from Mrs. Hanley, but that's unscheduled at the moment. (The strip was going to be reintroduced by Jim before his death, but apparently nothing was completed.)

Coming Comics

GHOST MANOR No. 57, July. [4/2]

GUNFIGHTERS No. 67, July. [4/2]

FIGHTIN' MARINES No. 157, July. [4/9]



HAUNTED No. 56, July. [4/9]

ATTACK No. 29, July. [4/16]

SCARY TALES No. 27, July. [4/16]

CHARLTON BULLSEYE No. 2, July. This is an all funny-animal issue, and features new fan work by Tim Fuller (Cap'n Catnip and Womble the Wonder Gerbil), Mark Armstrong (Rocket Rabbit), and Arn Saba (former GUARDIAN strip NEIL THE HORSE). Fuller did the cover. [4/23]

THE MANY GHOSTS OF DR. GRAVES No. 67, July. [4/23]

DC Coming Comics

BATMAN No. 337, July. "Where Walks The Snowman" is by Gerry Conway, Roy Thomas (plot assistance only), Jose Garcia-Lopez and Steve Mitchell. The Snowman, part Yeti and part human, crosses paths with the Caped Crusader. Plus, Robin stars in "Murder On The Midway" by Conway, Don Newton and Larry Mahlstedt. Jim Aparo did the cover. [4/9]

THE BEST OF DC No. 14, July. The contents of this issue are only semi-known on this end. We do know you'll see "Malay Penguin" by Steve Englehart and Marshall Rogers, and "Half An Evil" with Two-Face by Denny O'Neil, Neal Adams and Dick Giordano. Other stories with The Riddler, The Joker and Catwoman are slated, as well as seven new pages of origins of each character and a two page Rogues' Gallery, all drawn by Denys Cowan. Jim Aparo did the cover. [4/9]

DC COMICS PRESENTS No. 35, July. "The Metamorposis Machine" is by Marty Pasko, Curt Swan and Vince Colletta. Superman and Man-Bat meet for the first time (as far as I can recall) to take on the Atomic Skull and his new partner. Also, to answer the queries of at least ten or eleven people in the U.S., we discover "Whatever Happened To Rex The Wonder Dog?" by Mike Tiefenbacher and Gil Kane. All you Detective Chimp fans should watch for this one as well. Ross Andru and Dick Giordano did the cover. [4/9]

DC SPECIAL BLUE-RIBBON DIGEST No. 11, July. This issue stars the

Justice League of America, and the cover-blurb mentions that it contains 33 super-stars in these stories: "The Triumph of the Tornado Tyrant" by Gardner Fox, Mike Sekowsky and Bernard Sachs from JLA #17; "The Unknown Soldier of Victory" by Len Wein, by Paul Kupperberg, Howard Bender and Rodin Rodriguez. Other stories in this issue: "One Last Kiss" by Joe Gill and Tony DeZuniga; and "The Truth According To Nina" by Tamsyn O'Flynn and Ric Estrada. Rich Buckler and Dick Giordano did the cover. [4/9]

100 PAGES OF THE WORLD'S GREATEST HEROES!
JUSTICE LEAGUE
SUPER-STARS IN COMIC EPIC AGAINST TIME!
SEVEN SOLDIERS OF VICTORY!
RED TORNADO!

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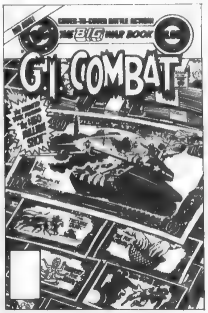
Dick Dillin and Joe Giella from JLA #100; "The Hand That Shook The World" by the same team from #101; and "And One of Us Must Die" by Wein, Dillin, Joe Giella and Dick Giordano, from #102. Ross Andru and Dick Giordano did the cover. [4/9]

THE FLASH No. 299, July. "A Stab In The Black" is by Cary Bates, Carmine Infantino and Bob Smith. Flash finds himself in the dark -- literally -- when his bright-fight with the Rainbow Raider is interrupted by an attack by The Shade. Also, Firestorm appears in "The Robbery" by Gerry Conway, Denys Cowan and Dennis Jensen. Infantino and Dick Giordano did the cover. [4/9]

GHOSTS No. 102, July. Dr. Thirteen appears in "The Fine Art of Haunting"



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G.I. COMBAT No. 231, July. This issue's Haunted Tank stories are "The $150 Million Shot by Robert Kanigher and Sam Glanzman, and "The Trojan Tank" by Kanigher, Dick Ayers and Sam Glanzman. The O.S.S. story is "The Time-Bomb Spy" by Evan Douglas and E.R. Cruz, and the Unknown War tale is "Passport For Escape" by Paul S. Newman and Tenny Henson. Also included: "Tin Pot Lottery" by Bob Haney, Ken Ladgraf and Bud Simons. Joe Kubert did the cover. [4/9]

JONAH HEX No. 50, July. "The Hunter" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah stars in a 25-pager in honor of his being able to actually survive fifty issues

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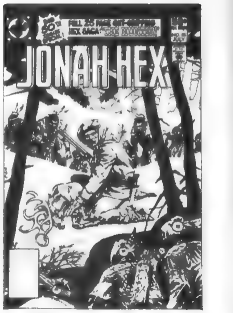
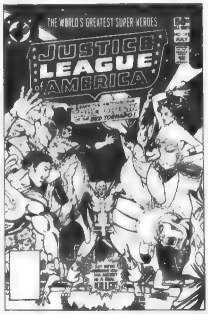


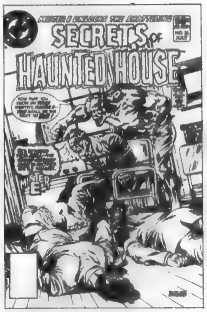
of his own comic without somebody killing him, stuffing him, and putting him in a circus side show. DeZuniga did the cover. [4/9]

JUSTICE LEAGUE OF AMERICA No. 192, July. "Quest For Genesis" is by Gerry Conway, George Perez and John Beatty. In the fine tradition of comic characters everywhere, the Red Tornado turns out to have a secret and unrevealed origin. Perez did the cover. [4/9]

THE NEW TEEN TITANS No. 9, July. "Like Puppets On a String" is by Marv Wolfman, George Perez and Romeo Tanghal. The teens continue to find their lives ensnared by the strings of the Puppet Master, the old Green Lantern foe. Perez did the cover. [4/9]

SECRETS OF HAUNTED HOUSE No. 38, July. The Mr. E adventure is "Conglomerate of Evil" by Bob Rozakis and Dan Spiegle. Other tales are:





"The Great Dark God Rises Again" by Stuart Hopen, Catherine B. Andrews and R. Geroche; "Slaves of Satan" by Charlie Seeger and Jess Jodloman; and "Wolfman Walk" by Dave Manak. Rich Buckler and Dick Giordano did the cover. [4/9]

SUPERMAN No. 361, July. "Stowaway From The Stars" is by Cary Bates, Curt Swan and Frank Chiaramonte. With the success of the Popeye movie, is it any coincidence that the Man of Steel should meet his ol' pal Captain Strong, the Mighty Mariner, once again? Could be. Also, another episode in the life of Superman III: "Ace of New Metropolis" is by Bob Rozakis, Alex Saviuk and Vince Colletta. Ross Andru and Dick Giordano did the cover. [4/9]

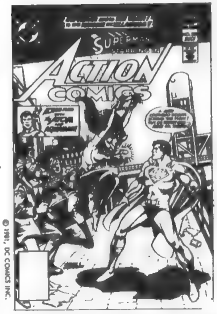
TALES OF THE GREEN LANTERN CORPS No. 3, July. "Victory" is by Mike Barr, Len Wein, Joe Staton and Frank McLaughlin. The conclusion to the epoch created by the renegade Guardian and his battle with the entire GL Corps also marks the end of the series. Brian Bolland did the cover. [4/9]

WEIRD WAR TALES No. 101, July. The War That Time Forgot" is represented by the return of the G.I. Robot in "My Buddy The Robot" by Robert Kanigher and Pepe Casares; other stories include "Twice a Traitor" by Dan Mishkin, Gary Cohn and Angel Trinidad; "Dry Run" by George Kashdan and Taberna; and "Push-Button Hero" by Kashdan and Vic Catan. Joe Kubert did the cover. [4/9]

WONDER WOMAN No. 281, July. "The Castle Outside Time" is by Gerry Conway, Jose Delbo and David Hunt. WW enters the world of ugly little reptiles and creepy-crawlies as she battles along side the mystically-powered Demon. Also, The Huntess stars in "Always Leave 'Em Laughing" by Paul Levitz, Joe Staton and Steve Mitchell. As might be concluded from the title, her opponent is The Joker. Ross Andru and Dick Giordano did the cover. [4/9]

ACTION COMICS No. 521, July. "The Deadly Rampage of the Lady Fox" is by Gerry Conway, Curt Swan and Frank Chiaramonte. Except for a priviledged few, this is the first time anyone will be able to see the almost-star of her own book, The Vixen, as Superman tries to figure out whether she's heroine or villainess. Also, Aquaman and The Atom team-up in "Grow, Little Grow-fish" by Bob Rozakis, Alex Saviuk and Vince Colletta, as a multi-part three-hero crossover begins. Ross Andru and Dick Giordano did the cover. [4/23]

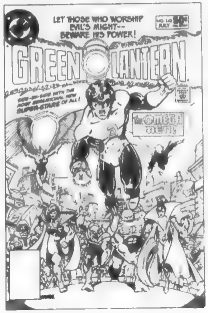
ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO No. 483, July. The concept is adjusted and this issue is the first to feature only two stories: "Games Villains Play" by Marv Wolfman and



Don Heck, and "Beware the Wildebeest, My Son" by Wolfman, Carmine Infantino and Dennis Jensen. Ross Andru and Dick Giordano did the cover. [4/23]

THE BRAVE AND THE BOLD No. 176, July. "The Delta Connection" is by Marty Pasko and Jim Aparo. Batman and Swamp Thing find (according to the cover, and they're NEVER wrong) "death in the heart of the swamp." Also, Nemesis stars in "Endgame" by Cary Burkett and Dan Spiegle, which resolves the current storyline. Michael Kaluta did the cover. [4/23]

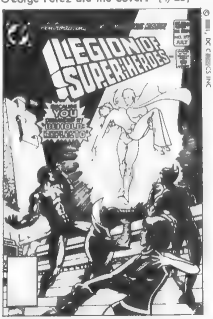
DETECTIVE COMICS No. 504, July. "The Joker's Rumpus Room Revenge" is by Gerry Conway, Don Newton and Dan Adkins. Don't get confused, now -- the Joker in WONDER WOMAN is the Earth II version... this one's the Earth-One guy. Plus, Commissioner Gordon solos in the Tales of Gotham City story, "A Day In The Life of a Cop" by Paul Kupperberg, Jose Delbo and Joe Giella. Jim Starlin did the cover. [4/23]



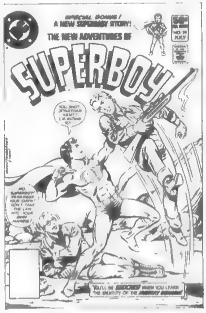
GREEN LANTERN No. 142, July. "The Omega Men" is by Marv Wolfman and Joe Staton. Will they fly on their own? This one's the test, as The Omega Men co-star with GL. Adam Strange continues then with "The Crystal Peril" by Laurie Sutton, Rodin Rodriguez and Larry Mahlstedt. George Perez did the cover. [4/23]

HOUSE OF MYSTERY No. 294, July. No series stories in this one. Contents are "The Darkness" by Gerry Conway, Carmine Infantino and John Beatty; "Old Haunts" by Bruce Jones and Tom Yeates; and "Congratulations, Mr. Bates -- It's a Warlock" by Paul Kupperberg, George Tuska and Tony DeZuniga. Joe Kubert probably did the cover. [4/23]

THE LEGION OF SUPER-HEROES No. 277, July. "The Man Who Chained The Earth" by Gerry Conway, Jim Janes and Frank Chiaramonte. All kinds of clamor for this one, as the doomed Legionnaire is introduced: Reflecto. George Perez did the cover. [4/23]



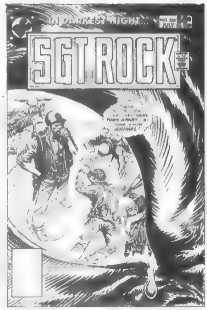
MADAME XANADU No. 1, July. "Dance For Two Demons" is by Steve Englehart and Marshall Rogers. This no-ads, $1.00 32-pager features a story done three years ago for the cancelled DOORWAY TO NIGHTMARE, which comprises 25 pages of the package. Also included is a story meant for MYSTERY IN SPACE, "Falling Down To Heaven" by J. Marc DeMatteis and Brian Bolland, and a glossy poster featuring a pin-up of Madame Xanadu. Michael Kaluta did the cover. [4/23]



THE NEW ADVENTURES OF SUPERBOY No. 19, July. "Zero Hour For The Kents" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. When you have as much power as Superboy does, and someone hurts your parent, what do you do? Plus, another Superboy romp, "The Scrambled-Egg Hunt" is by Bob Rozakis, John Calnan and Hunt. Schaffenberger and Hunt did the cover. [4/23]

SGT. ROCK No. 354, July. "In Darkest Night" is by Robert Kanigher and Frank Redondo. Rock encounters some decidedly non-Nazi danger. Also, "Killer Time" is by Kanigher and Tom Mandrake; "To The Last Man" is by Tim Truman; "Flamethrower" is by students of the Kubert school; "Dead Letter" is by Truman; and a Men of Easy Co. story, "You'll Never Lose Me" is by Kanigher and Ron Randall. Joe Kubert did the cover. [4/23]

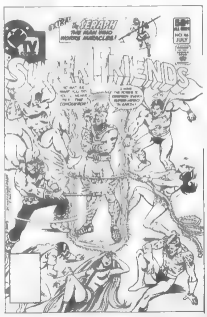
THE SUPERMAN FAMILY No. 208, July. Now monthly, this issue contains these stories: Supergirl in "The Super-Switch To New York" by Jack C. Harris, Winslow Mortimer and Vince Colletta; Mr. and Mrs. Superman in "The Fifth Dimensional Hijack" by E. Nelson Bridwell, Kurt Schaffenberger and Brent Breeding; Clark Kent in "The Case of the Stolen Clock" by Bob Rozakis, John

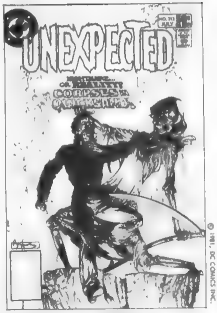


Calnan and Joe Giella; Lois Lane in "Lois's Dream Scoop" by Gerry Conway, Bob Oksner and Colletta; and Jimmy Olsen in "Mystery of the Missing Mail" by Conway, George Tuska and Giella. Ross Andru and Dick Giordano did the cover. [4/23]

SUPER FRIENDS No. 46, July. "The Conqueror's Greatest Conquest" is by E. Nelson Bridwell, Romeo Tanghal and Vince Colletta. Guest-stars include Bushmaster, Godiva, The Olympian, Wild Huntsman, Rising Sun and the Little Mermaid, as the team faces the mighty Conqueror. The back-up story is "Echo Of Evil" by Bob Oksner, and stars The Seraph. Kurt Schaffenberger and Bob Smith did the cover. [4/23]

THE UNEXPECTED No. 212, July. Johnny Peril appears in "The Adventure of The Angel's Smile" by Mike W. Barr, Trevor Von Eeden and Brent Breeding. Other stories are "Corpses In Quicksand" by Carl Wessler, Jack

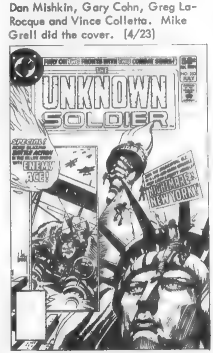




Sparling and Vince Colletta; "Quarantine" by George Kashdan, Charles Nicholas and Colletta; and "Burial Rights" by Arnold Drake, Win Mortimer and Kim DeMulder. Michael W. Kaluta did the cover. [4/23]

UNKNOWN SOLDIER No. 253, July. "The Subway War" is by Bob Haney, Dick Ayers and Gerry Talaoc. The Unknown Soldier battles Nazis on home turf -- with a concluding confrontation on the Statue of Liberty. Also, Enemy Ace takes to the air again in "Midnight and Murder" by Robert Kanigher and John Severin. Joe Kubert did the cover. [4/23]

WARLORD No. 47, July. "Hunter's Moon" is by Mike Grell and Bob Smith. Travis's trouble this time is courtesy someone of the ferral sort. Then, OMAC makes what is probably his final appearance in this book in "The Marseilles Connection" by Dan Mishkin, Gary Cohn, Greg LaRocque and Vince Colletta. Mike Grell did the cover. [4/23]



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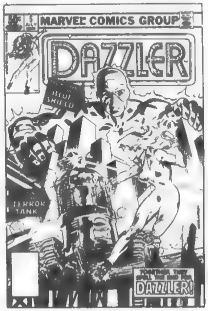
Marvel Coming Co[illegible]s

DAREDEVIL No. 172, July. "Gangwar" is by Frank Miller and Klaus Janson. It all hits the fan as DD battles with Kingpin, and Bullseyes, and the fate of the Kingpin's wife is revealed. A new plot line begins this issue. Miller did the cover. [3/24]

DAZZLER No. 5, July. "Tell Joey I Love Him" is by Tom DeFalco, Frank Springer and Ricardo Villamonte. Dazz encounters Blue Shield -- but he's not around for her protection. Also: The Terror Tank. Springer did the cover. [3/24]



KA-ZAR THE SAVAGE No. 4, July. "When The Sea Gives Up Its Dead" is by Bruce Jones, Brent Anderson and Carlos Garzon. Ka-Zar discovers that his love-hate relationship with Leanne can continue -- she's alive, and she's got Shanna as a prisoner. Anderson did the cover. [3/24]

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MARVEL SUPER-HEROES No. 99, July. "Cry Hulk, Cry Havok" is by Archie Goodwin, Herb Trimpe and John Severin and appeared originally in INCREDIBLE HULK #150. Another NOT BRAND ECHH reprint fills out the issue. Trimpe and Severin did the cover. [3/24]

MARVEL TWO-IN-ONE No. 77, July. "Only The Swamp Survives" is by Tom DeFalco, Ron Wilson and Chic Stone. A little temporerary temporal chaos, one Man-Thing, one Nick Fury, one bunch of Howling Commandos, and one bunch of SHIELD agents = one new issue. Ron Wilson and Bob Wiacek did the cover. [3/24]

SPIDEY SUPER STORIES No. 53, July. [3/24]

THE AMAZING SPIDER-MAN No. 218, July. "Eye of the Beholder" is by Dennis O'Neil, John Romita Jr. and Jim

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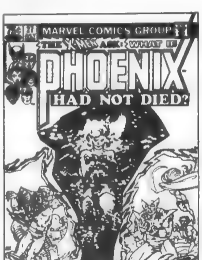

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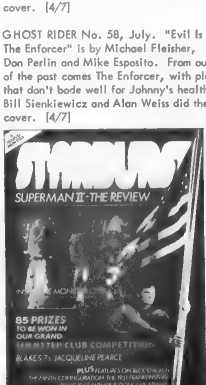
Mooney. Sandman and Hydro-Man have gotten together and formed one big Mud Monster -- and when you've got mud, you've got a real mess. Frank Miller did the cover. [4/7]

CAPTAIN AMERICA No. 259, July. This issue is probably by David Michelinie and Mike Zeck. We do know that Cap faces Doctor Octopus and that Zeck did the cover. [4/7]

CRAZY No. 75, June. For this issue the contents are as follows: "Kinetic Kids" by Steve Mellor, "Crazy Cars of the Future" by Gary Halgren; an outer space fumetti by Bruce Sakow and Mike Sullivan; Teen Hulk by Jim Owlsley and Marie Severin; Obnoxio by Virgil Diamond and Alan Kupperberg; Howard the Duck by Steve Skeates, Pat Broderick and Armando Gil; and more. Bob Larkin did the cover. [4/7]

GHOST RIDER No. 58, July. "Evil Is The Enforcer" is by Michael Fleisher, Don Perlin and Mike Esposito. From out of the past comes The Enforcer, with plans that don't bode well for Johnny's health. Bill Sienkiewicz and Alan Weiss did the cover. [4/7]



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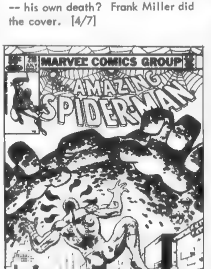
MICRONAUTS No. 31, July. "My Body Lies Over Ocean A" is by Bill Mantlo, Pat Broderick and Danny Bulanadi. Dr. Strange guest-stars as the team mystically searches for the Enigma Force. Broderick did the cover. [4/7]

MOON KNIGHT No. 9, July. "Vengeance and Reprisal" is by Doug Moench, Bill Sienkiewitz and Klaus Janson. Moon Knight out to avenge -- his own death? Frank Miller did the cover. [4/7]



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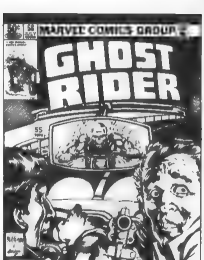
THE SAVAGE SHE-HULK No. 18, July. "In The Grip of the Grappler" is by David Kraft, Mike Vosburg and Frank Springer. How do you fight a big green lady who weighs about 300 pounds? You get a guy named the Grappler to wrestle her. Vosburg and Al Milgrom did the cover. [4/7]

THE SAVAGE SWORD OF CONAN No. 65, June. "The Fang of the Serpent" is by Michael Fleisher and Gil Kane. Plus, a new character, "Brant the Barbarian" is by J. Marc DeMatteis (script) and John Buscema (plot and art). Joe Chiodo did the cover. [4/7]

STARBURST No. 32, June. The English Marvel magazine makes its debut in the U.S. at last. Ironically, the cover feature is SUPERMAN II, as they review that film, THE MONSTER CLUB, BLOOD BEACH and THE NINTH CONFIGURATION. Also: interviews with Jacqueline Pearce of BLAKE'S 7 and Douglas Adams, author of A HITCH HIKER'S GUIDE TO THE GALAXY, and "The Frankenstein Chronicles" beginning with the 1931 film starring Boris Karloff. [4/7]

THOR No. 309, July. "Beware The Bombardiers" is by Bill Mantlo, Rick

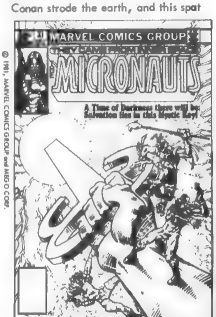


Leonardi and Chic Stone. Mad building wreckers are ripping up New York, and (since this is his book) it's up to Thor to stop 'em. [4/7]

WHAT IF? No. 27, July. "What If Phoenix Had Lived?" is by Mary Jo Duffy, Jerry Bingham, Terry Austin, Bruce Patterson, et al. As has become the custom for this title, this issue has been delayed. Frank Miller did the cover. [4/7]

THE AVENGERS No..209, July. "The Resurrection Stone" is by J. Marc DeMatteis, Alan Kupperberg and Dan Green. Tricked by a sinister Skrull (are there any other kind?), The Avengers travel into the past. Al Milgrom did the cover. [4/14]

CONAN THE BARBARIAN No. 124, July. "The Forever War" is by J. Marc DeMatteis, John Buscema and Bob McLeod. Never get yourself in the middle of a fight between lovers is an axiom that was true back in the days when Conan strode the earth, and this spat



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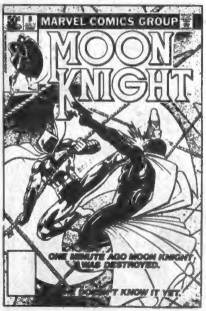

has lasted over millenium. Buscema did the cover. [4/14]

THE HULK! No. 27, June. "Feudin'" is by Lora Byrne, Gene Colan and Alfredo Alcala. For this final issue, our hero enters the wonderful world of -- hillbillies! Yes, its Banner in Li'l Abner land, as he's forced into a shotgun wedding (yeah, it's a comedy). Plus, "One For My Baby, One More For The Hulk" is by J.M. DeMatteis, Gene Colan and Alfredo Alcala. Hulk gives a wave to Dan Tana as he battles the Maggia in Las Vegas. Joe Jusko did the cover. [4/14]

THE INCREDIBLE HULK No. 261, July. "Again The Absorbing Man" is by Bill Mantlo and Sal Buscema. Crusher Kreel and ol' Jade Jaws meet up on Easter Island -- just in time for Easter. Frank Miller did the cover. [4/14]

MAN-THING No. 11, July. "Hell's Gate" is by Chris Claremont, Val Mayerik and Bob Wiacek. This is the last issue, gang, and Chris has cooked up a strange one for the occasion... for example: the guest-stars are Jim Shooter, Danny Fingeroth, Chris Claremont and Louise Jones. Wiacek did the cover. [4/14]

MARVEL TALES STARRING SPIDER-MAN No. 129, July. "Shattered by The Shocker" is by Len Wein, Ross Andru, Mike Esposito and Frank Giacoia. It appeared originally in AMAZING SPIDER-MAN #152. The back-up was not known at press-time. Gil Kane and John Romita did the cover. [4/14]

MARVEL TREASURY EDITION No. 28, 1981. This issue finally presents the second team-up of Superman and Spider-Man in a story by Jim Shooter, John Buscema and Joe Sinnott with background inking by Terry Austin, Walt Simonson, Joe Rubinstein, Al Milgrom, Bob Wiacek, Steve Leialoha, Bob McLeod and Klaus Janson. In one of those legendary "huh?" situations, Peter Parker is doing

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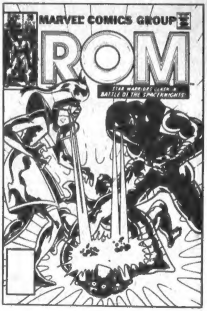

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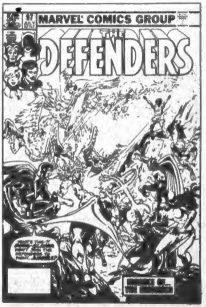
photography for The Daily Planet whilst Clark Kent toils for J. Jonah Jameson at the Daily Bugle. In the meanwhile, Dr. Doom and The Parasite plot to rule the world or destroy it. Buscema and Sinnott did the cover. [4/14]

POWER MAN AND IRON FIST No. 71, July. "Mountain Comes To Manhattan" is by Mary Jo Duffy, Kerry Gammill and Ricardo Villamonte. In what's described as an old-fashioned detective story, Luke and Danny take on the new villain Montenegro. Frank Miller did the cover. [4/14]

ROM No. 20, July. "Mind Games" is by Bill Mantlo and Sal Buscema. An alien named Mentus has arrived on Earth to get Rom to leave -- but what the heck's his reason? Luke McDonnell and Al Milgrom did the cover. [4/14]

THE UNCANNY X-MEN No. 147, July. "Rogue Storm" is by Chris Claremont, Dave Cockrum and Joe Rubin-



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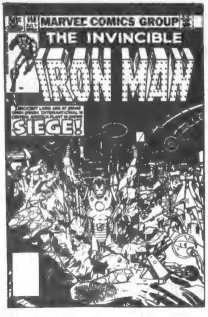

stein. Dr. Doom manages to somehow aid in the process by which The Angel receives the powers of Phoenix -- with noticeably different results. Cockrum and Rubinstein did the cover. [4/14]

BIZARRE ADVENTURES No. 26, June. "Demon In A Silvered Glass" is by Doug Moench and John Bolton. This issue features the return of King Kull, and features his battle with an enchanted mirror owned by the evil wizard Sekhmet Tharn. Bolton did the cover. [4/21]

THE DEFENDERS No. 97, July. "Slouching Towards Bethlehem" is by J. Marc DeMatteis, Don Perlin and Joe Sinnott. The "Messiah" appears in Israel, and so do da Defenders. The guest-star is the Devil Slayer. Luke McDonnell and Al Milgrom did the cover. [4/21]

EPIC ILLUSTRATED No. 6, July. This issue's contents include "Riders To

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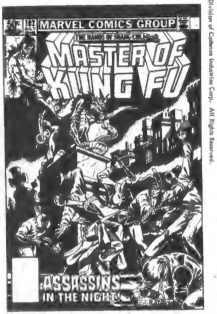
Galaxy's End" by Ed Davis, "Preditor" by Bob Aull, "Light Hutch" by Harlan Ellison and Ken Steacy (a sequel to #4's "Kyber War"), "Absolution" (part 9 of "Metamorphosis Odyssey") by Jim Starlin, "Next Orbit" by Jean Bellow, "Flash Sport" by Mike Saenz, "Kultz" by Steve Perry and Steve Bissette, and "Shipmates" by Rick Veitch, plus columns by Denny O'Neil and Mary Jo Duffy. Neal Adams did the cover. [4/21]

FANTASTIC FOUR No. 232, July. "Back to Basics" is more than the title of this story done by John Byrne. A lot of chaff gets tossed out as a new (old) direction is given the book, with this issue's villain being Diablo. Byrne and Terry Austin did the cover. [4/21]



IRON MAN No. 148, July. "Siege!" is by David Michelinie, John Romita Jr. and Bob Layton. When a Latin American country has a revolution, they nationalize a Stark-owned company and key Stark employees are held hostage for Iron Man to rescue them. Layton did the cover. [4/21]

MARVEL SUPER ACTION STARRING THE AVENGERS No. 33, July. From AVENGERS #72 comes "Did You Hear The One About Scorpio?" by Roy Thomas, Sal Buscema and Sam Grainger. Plus, an English HULK story from their tenth issue by Steve Parkhouse, Paul Neary and John Adkins Richardson. Buscema and Grainger did the cover. [4/21]

MARVEL TEAM-UP No. 107, July. "This Rumor of Revolution" is by Jim Shooter, Tom DeFalco, Herb Trimpe and Mike Esposito. Spider-Man and She-Hulk take on revolutionaries in super-scientific vehicles. Herb Trimpe and Frank Giacoia did the cover.

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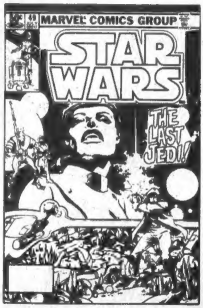
[4/21]

MASTER OF KUNG FU No. 102, July. "A Vision of Winter In Spring" is by Peter Gillis and Gene Day. In France, Shang-Chi finds romance and murder at the estate of an elderly industrialist. Day did the cover. [4/21]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 56, July. "Peril and the Pumpkin" is by Roger Stern, Jim Shooter (art layouts) and Jim Mooney. In this unusual issue drawn by Jim Shooter, Jack O'Lantern, the Machine Man-foe, takes Bellevue Hospital hostage, while we discover the secret of Marcy Kane. Frank Miller and Bob Wiacek did the cover. [4/21]

STAR WARS No. 49, July. "The Last Jedi" is by Mike Barr, Walt Simonson and Tom Palmer. Luke, Leia, and the droids come to the rescue of the very last Jedi. Simonson did the cover. [4/21]



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